



AMATEUR CINE

W O R L D

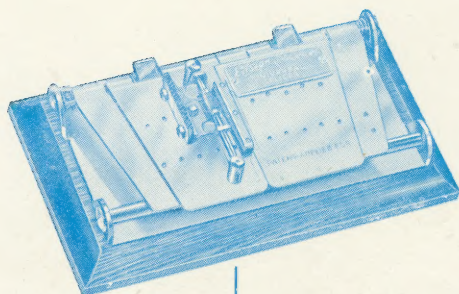
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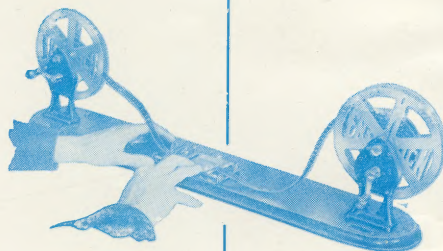
63/-

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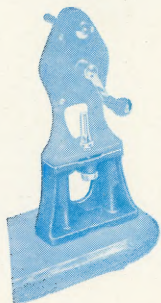
The editor has a highly polished oak base 32 inches long by 6 inches wide fitted with two cast arms each consisting of a hand crank geared 3—1 to a common spindle into which may be fitted any of the three interchangeable reel spindles required for the different sizes of film.

The base has curved ends to avoid the film catching on the corners when stopped for examination. Height of arms from the base allows for the use of 800 ft. 16mm. reels.

Spare sets of spindles of any of the above three film sizes are available at 5/- per pair.



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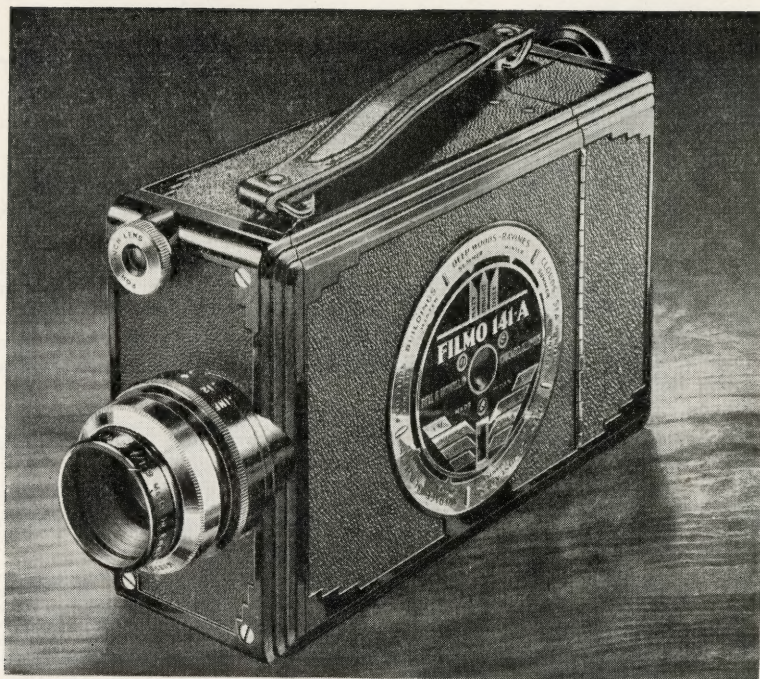


EXTENSION PEDESTALS

By placing an Extension Pedestal between the base board and each arm of the Editor 1,600 ft. reels can be accommodated. Finished brown ripple enamel, with fixing screws.

per pair 27/6

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The new magazine-loading camera

To-day's biggest movie camera news. This unmatched pocket-fitting camera combines great versatility with fast, wasteless loading and extreme simplicity of operation. New features actually prevent mistakes often made even by experienced movie-makers.

NO BLANK FRAMES.—With Filmo 141 you can change in "mid-reel" from one type of film to another any time, anywhere without fogging a single frame.

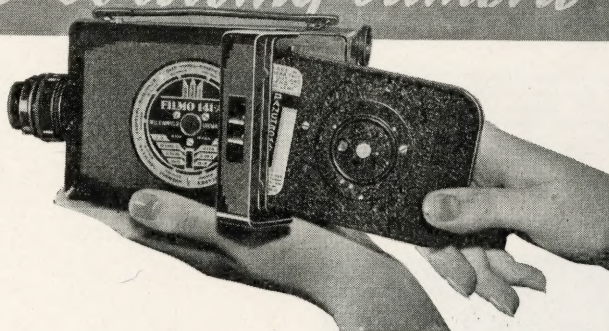
NO ERRORS IN COMPOSITION.—The exclusive positive "Projected Area" view-finder permits no change of field when your eye wanders from the centre of the eyepiece. What you see, you get.

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FINEST LENSES.—Filmo 141A is equipped with a fine Taylor-Hobson Cooke f/2.7 lens in universal mount. Filmo 141B has an ultra-fast Bell & Howell Lumax one-inch f/1.9 lens in focussing mount, or a Taylor-Hobson f/1.5 if you prefer. A full range of special-purpose lenses, instantly interchangeable, is available.

MANY OTHER FEATURES.—Single-frame exposure device for animation work. Starting-button lock—lets you get into the picture. Film footage indicator on magazine is visible both in and out of camera. Built-in B. & H. exposure calculator. Rotary shutter assures uniform exposure over entire picture area. Sturdy die-cast aluminium-alloy housing ensures permanence of the precision construction.

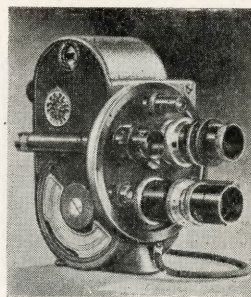
Model 141a, with f/1.9 focussing lens and case, speeds 8, 16, 24, 32	£41 10 0
Model 141a, with f/2.7 fixed focus lens and case, speeds 8, 16, 24, 32	£38 5 0
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INSTANT LOADING.—Just open the hinged door, insert film magazine, snap the door shut, and your Filmo 141 is loaded ready to use. Interchange film in mid-reel if you wish.

KEEP ACQUAINTED FOLKS . . . KEEP ACQUAINTED !

The big news (hinted at in recent advertisements introducing the new Filmo Turret '8') is supplemented by further details that make it NEWS indeed. It's an 8mm., yet it has features that would gladden the heart of a professional cameraman. Three lenses ready to be swung into position instantly. Each lens carries its own view-finder, thus you cannot use any one of the three lenses with the wrong view-finder. And a critical focuser—yes, we said a critical focuser. The image shows magnified 8 times, permitting very precise focussing. View-finder principle new and vastly superior . . . doesn't it make your mouth water? Well, more about this later. Keep your eyes on these ads.

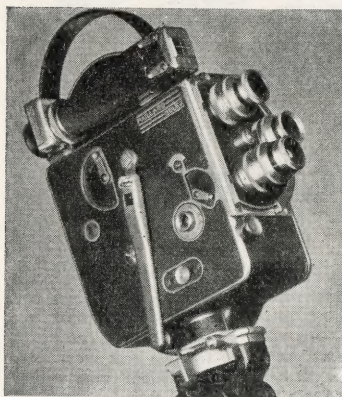


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For over 30 years the world's largest manufacturers of precision equipment for motion picture studios of Hollywood and the world



The above illustration shows the 16mm. Bolex cine camera. The appearance of the 9.5mm. model is identical. Bolex 9.5mm. or 16mm. models fitted with Dallmeyer f/1.5 Speed anastigmat. ... Price £45 16mm. Model fitted with Meyer lin. f/1.5 Primoplan. Price £50 0 0 The Bolex 16mm. model is now available, fitted with Leitz Hektor Rapid lin. f/1.4—"a good lens for a good camera." ... Price £52 10 0



The Bolex Double-8 Camera, the only 8mm. cine camera with a specification giving all the useful professional effects. Same refinements as 9.5 and 16mm. models. With Dallmeyer f/1.9 lens £43 10 0

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Yes, Spring is on the way. The clouds will break and moving fingers of sunlight sweep across the countryside, lighting in joyous array a hundred and one subjects to gladden the heart of the cinematographer.

So what? Well, you have most likely included in your list of New Year resolutions the resolve to make better and still better movies during 1939.

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The Bolex cine camera is a superb instrument, taking superb pictures and giving all the advantages of professional scope—fades, lap dissolves, super-impositions, slow motion, reverse filming, focal-plane shutter, parallax corrected view-finder, and visual prismatic focussing through taking lenses. Automatic loading by self-threading mechanism. This exclusive Bolex feature threads the film through the gate and automatically forms the loops, giving all the advantages of magazine loading, yet retaining sprocket feed, with its superior steadiness of film transport.

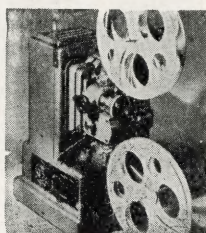
Turret head of special design for three lenses, giving reduced bulk for carrying, yet giving wide spacing between lenses, so that a 3 in. telephoto does not interfere with the field of a 15mm. wide angle lens. Special view-finder giving accurate parallax correction down to 2 ft. and giving fields of 15mm., 1 in. and 3 in. lenses (fields for other lenses obtainable). Forward and reverse filming by hand crank (if desired), clutch giving total disengagement of motor, whether spring is fully wound or not. Speeds from 8 to 64 and all intermediate. "Time" and range of instantaneous exposures from 1/20 to 1/80 sec. Visual and audible footage indicator of great accuracy. The electric motor shaft of any of the synchronous motors in use may be attached to the Bolex, special provision having been made for same.

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The type "G" projector range is a typical example of the Paillard policy of giving really advanced design and quality workmanship at a reasonable price. The specification includes features like all enclosed gear drive to spools, choice of two or four blade shutter at will, interchangeable condenser for 8mm. film giving same screen brilliance as for 16mm. (on models showing 8mm. and either 16mm. or 9.5mm.), and a range of models showing either one, two or all three film sizes (8mm., 9.5mm. and 16mm.).

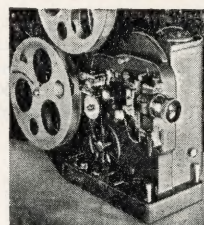
PAILLARD SOUNDHEAD. To all those who are wanting a projector which can later be converted for sound-on-film talkies, it is interesting to know that all type "G" projectors are adaptable to sound-on-film talkies by means of the Paillard Soundhead, which will soon be on the market.

Bolex
paillard
CINE APPARATUS



Model 'G' Projectors. Models for all sub-standard sizes (9.5, 16 and 8mm.). All enclosed gear drive, still pictures, reverse, motor rewind, etc. With 500-watt lamp and resistance.

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Model DA 37 Projector showing both 9.5 and 16 mm. films. Mechanism equivalent to a three blade shutter ensures flickerless projection, 400 watt lamp, Meyer f/1.6 40 mm. lens and resistance.

£29 17 6

AMATEUR CINE

VOL. V.
SIXPENCE EVERY MONTH

WORLD

No. 12

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Devoted to the Interests of all Amateur Cinematographers throughout the World



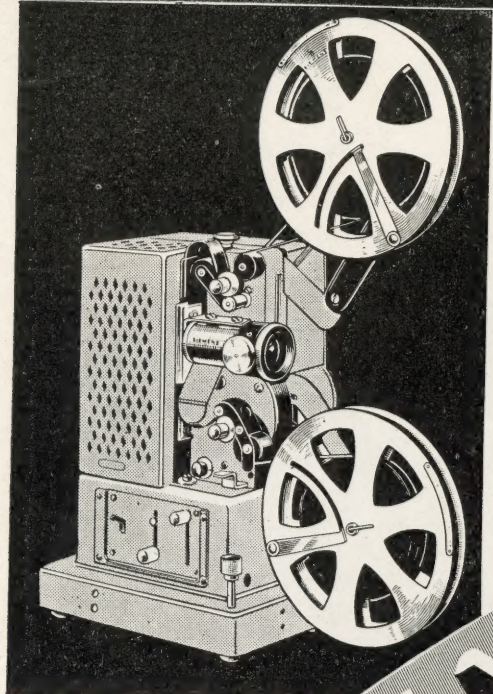
Spring is on the way. Make up your mind to improve on your last year's films.

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FINALLY—there are many more points we'd like to elaborate if space permitted. Prove for yourself that what we claim is true. Ask your dealer to demonstrate a Siemens 16/9 alongside other makes. This will convince you that it is well worth while buying perfection first.

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**CINEPRO LIMITED, 1, NEW BURLINGTON ST.,
REGENT ST., LONDON, W.1. 'Phone : Regent 3385-6**



Public Performances of a Selection of the Ten Best Films of 1938

PUBLIC performances, open to all readers, of a selection of the *Amateur Cine World* Ten Best Films of 1938, will be given at Film House, Wardour Street, London, W.1., on the following evenings:

MONDAY, MARCH 27th.

TUESDAY, MARCH 28th.

WEDNESDAY, MARCH 29th.

THURSDAY, MARCH 30th.

FRIDAY, MARCH 31st.

The performances will be given at 8 o'clock on each evening; doors open at 7.40. Admission is by invitation only. Tickets may be obtained from these offices in exchange for the application form that appears on the back cover. One form entitles you to two seats. You may have as many seats as you like, within reason, but *a form, duly filled in, must be sent for every two seats required.* Please address your application: Film Show, The Editor, "Amateur Cine World," 300-304, Gray's Inn Road, London, W.C.1. and enclose 1½d. stamp—don't bother about a stamped addressed envelope.

Choice of Dates, Please!

Every effort will be made to send tickets for the evenings desired, but we cannot, of course, guarantee to do so. Will you therefore give us a choice of dates? The date on which you want to attend will you please underline and mark "1," marking the others 2 to 5 in the order of preference. A typical application form might read thus:

- 4 Monday, March 27th.
- 5 Tuesday, March 28th.
- 2 Wednesday, March 29th.
- 1 Thursday, March 30th.
- 3 Friday, March 31st.

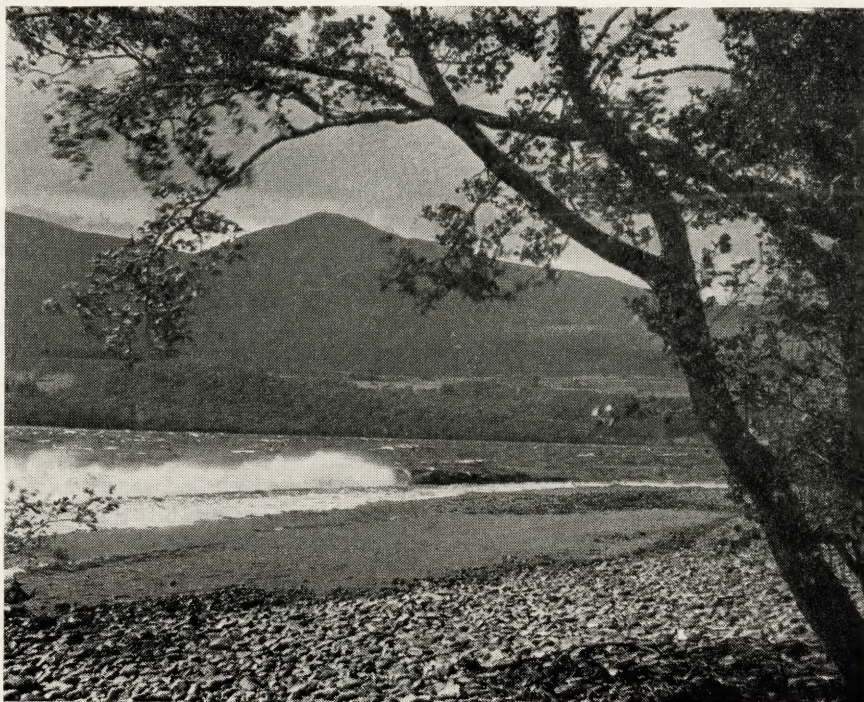
In the above case, if seats for the Thursday evening performance are available at the time the application is received, a ticket admitting two persons will be sent. Should they be all taken, a pass for the next choice, Wednesday, will be sent

instead. If the demand for seats for the Thursday and Wednesday performances is such that all are taken within a few days, we should forward you a pass for your third choice, Friday. And so on. If you make application promptly—and that means to-day—we have no doubt you will get tickets for the performance you prefer. It will probably be only the late-comers who will have to accept other dates and it is quite unlikely that third or fourth choices will have to be taken. All applications will be dealt with in strict rotation and seats cannot be reserved by telephone.

A Feature of the Shows

Prompt arrival at the theatre is also advised, because the seats, although reserved, are not numbered. It is a very comfortable, well appointed theatre, but since accommodation is limited the seats are not raked as much as they are in most cinemas, so that occupiers of the middle rows get the best view. A feature of the shows will again be the musical accompaniment arranged by H.M.V., and the projection on Bolex, Filmo and Siemens machines operated by members of those firms, giving readers an opportunity of seeing the performance of which these excellent machines are capable. It is, of course, necessary to use projectors with high power illuminant because of the length of the throw, which is the same as that used for the professional films shown at this cinema.

Full results of the Ten Best Films of 1938 Competition will be published next month, together with the list of highly commended films. Each of the latter will be awarded a special leader. It may be recalled that in our last issue we reported that we were considering the preparation of a special leader for the better films
(Continued on next page)



A nicely framed shot, the tree not only assisting the composition but helping also to suggest perspective.

ON JUDGING



The imprisoned spirit — an unusual shot that is powerfully suggestive and not difficult to secure.

submitted for review. This leader is now being produced and you will see one version of it at the Film House shows. The type of leader that we have been awarding for the past few years will still be available for those films that reach the desired standard of competence, the new one being given for films that are above ordinary leader standards. It is expected that only comparatively few will be awarded each year, so that possession of one will be an indication of no mean achievement in amateur film production.

An Attractive Leader

Apart from its value in this connection it will, we think, be prized as well for its intrinsic merit. It promises to be a most elaborate affair, with a perfect maze of multiple exposures and trick work, with your Editor wandering about among them. The part in which we appear has yet to be shot and we are waiting with some trepidation the summons to the studio and the ministrations of the make-up man, the director very unkindly telling us that we shall need an awful lot of attention from him. The leader will be produced in all three sizes, so that no one will be able to complain that they have to put up with pictures of us, while users of other gauges get off scot free.

We have recently adjudicated in a number of competitions and our experience of them convinces us that the "Ten Best" idea scores on most counts. Some of those who champion classes for certain types of films: one for documentaries, one for travel films, one for comedies, etc., have urged against the method of selecting

a certain number of films, irrespective of subject matter, gauge, length or any other limitation, that it is impossible to assess the relative merits of widely differing films. Of a very good documentary and a very good comedy, who is to say which is the better, provided both are technically competent? If each is entered in its own class they do not directly compete. In actual practice, however, they do not directly compete in competitions of the "Ten Best" type, because if each is very good, each is awarded a plaque.

Picking Out the Winners

There is usually a considerable gulf between the prize-winners and the also rans, so that it is not unduly difficult to pick out twenty-five good films from several hundreds and to prune this selection down to ten, although this year it must be admitted that the task has not been an easy one. But in a competition with several classes, with one prize to each class, it may well happen that there may be two very good films in a certain class. One is awarded a prize. The other may be awarded a consolation prize or thrown out altogether. Yet it might be a better production than the prize-winner in another class. In the "Ten Best" competition anomalies of this kind do not occur.

Then there is the system of awarding prizes for special features in a film: colour, sound, entertainment value, etc. A fellow judge and ourselves were very much exercised over determining which was the best sound film in a recent contest. There were two films in the running. One employed a running commentary which was well recorded, but there was too much talk. The other had a sound accompaniment the tempo of which was effectively synchronised with the tempo of the various sequences, but it was indifferently recorded. The latter film was the better photographically. But which was the better sound film?

Which Was the Best?

There was a special award for colour. In one film there was some of the best colour we had ever seen. The film critic of a national newspaper wrote that he liked it the best of all the films he saw that evening. He applauded its 'haunting, Turner-esque beauty. The shots of the famous bridge and a snowy liner against skies ranging from palest blue to a rich cobalt, the trailers of smoke smeared across mauves of exquisite pattern and delicacy—these give this amateur production a distinction rarely attained by professional photographers.'

This is quite true, but technically it was a poor film. It was just twice too long, there was some gross over-exposure and continuity was very poor. Two other films were under consideration, both much better technically and quite as good in entertainment value. In these all the shots were correctly exposed, but they had not the flashes of brilliance that illumined the first mentioned film. Which was the best colour film?

The film critic referred to was not one of the judges but in many cases eminent folk with considerable

AMATEUR FILMS

authority in the professional film world as critics, producers, writers and cameramen but a lamentable ignorance of conditions in the amateur field are asked to adjudicate. Does it matter that they know little about the amateur's problems since they are presumed to judge the films purely on their merits? In theory it shouldn't, but in practice it often does.

A selection of films entered for the 1938 I.A.C. contest was shown to the Press before the final adjudication. One of them was a short film of the Indian rope trick which the I.A.C. had quite rightly included as likely to interest the Press and provide publicity for the Institute. One newspaper report was lyrical in its praises. "Adjudicators in the annual competition of the I.A.C. have been mystified and thrilled by a thirty minute

picture of the trick," the report began. It is difficult to understand how the reporter arrived at this quite erroneous impression of their reactions because the judges were not present when he saw the film. It was not submitted to them for the final adjudication, but two of us had seen the film before when it was entered for another contest.

"Of course, it's faked," an incredulous official of the Institute told a — reporter. 'But what we can't make out is how it's done' We could understand seeing such a feat produced in a professionally produced film with all the faking resources of a studio. But how an amateur has managed it we can't guess.'"

Undue Influence of Novelty

We will not do the spokesman of the I.A.C. the disservice of assuming that he was correctly reported. As an official of one of the principal organisations catering for amateur movie-makers he must have known how it was done and known, too, that it was done rather poorly. He will have appreciated that since he did not submit the film to the judges for the final round. One is, however, left to wonder whether people ignorant of the methods of amateur film making, esteeming novelty before skill in production, are the best judges of what is a good amateur film.

Certainly the film in question was interesting and we happen to know that the author, a very enthusiastic movie-maker, went to considerable trouble over it. It scores because of its subject but how far should a good subject influence a judge? If it is allowed to do so to any considerable extent, then what chance does the holiday film of a typical seaside resort stand, however good it may be technically? You cannot dismiss the matter by saying that the subject is only one of many aspects that have to be considered and should receive as much or as little consideration as any of them, for we are all considerably influenced by subject matter. You go to your local cinema to see a certain film and you do not patronise the one next door because it is running a

programme you do not think you will like. Who but the student of cinema would go to see a programme of documentaries when for the same money he could see a rollicking comedy or a quick action drama?

A reader home on leave from India recently brought us his film of a tiger shoot to see. He volunteered the opinion that it was much more interesting than "Safer Beckenham," one of last year's Ten Best, by virtue of



Simple compositions are often the most effective. This type of shot, incidentally, is useful as a background for titles.

its subject, presumably on the grounds that Beckenham is a less picturesque place than an Indian jungle. Certainly we were interested in his film but we enjoyed "Safer Beckenham" more because it was better produced. Good technique should be the main desiderata of criticism. A poor subject can often be made to live by able treatment, but the good subject can only disappoint if it is inadequately handled.

If, however, the critic is not prepared to recognise this or cannot recognise good technique when he sees it, then surely he is not a competent judge. At least competitors can be assured that the judges of our Ten Best competition (their names will be announced next month) are not wooed from the path of critical integrity by novelty alone.

Awarding Marks

There is one other matter that remains to be discussed: the method of judging. In several contests at which we have adjudicated—in fact, at most of them—we have been presented with a score sheet and asked to allocate marks under various heads: Photography, editing, continuity, entertainment value, theme and so on. We have always refused to do so. At the beginning of last year we were reduced to adopting this scheme

(Continued on page 648)

THE WIPE TITLER

This is the second and concluding instalment (the first was published last month) on the very ingenious wipe titler on which perfect wipes can be produced, the actual transition from one title to the other being made merely by sliding a mirror.

By ERIC F. IMPEY

AS I mentioned last month, it is not necessary to construct the wipe titler to any particular size provided that you are able to focus down to the distance at which the title boards are set, but there is nevertheless one factor which must be borne in mind when working out sizes and that is that the two title boards must be arranged so that the "reflected" board does not fall within the field of view of the lens when it is shooting the "direct" board. This is a very simple point to avoid, as should the trouble appear it merely necessitates a rather greater separation between the two mirrors.

Stopping Overlapping

For instance, if you should find that the reflected board overlaps the photographed area of the other by one inch, you will stop it by separating the two mirrors (move the stationary one) by one inch and bringing the reflected title board one inch nearer.

If your camera is of a type that enables you to place a small piece of matt or raw positive film in the gate and see the exact image which is covered by the lens, so much the better, as you can thereby check up on points such as the one above, visibly, and without any difficulty at all. In this case don't forget to run down the camera spring so as to leave the shutter open.

For those who are unable to work in this way and in any event for roughing out sizes to which to construct the titler it should be remembered that the acceptance angles of the standard lenses are as follows :

16mm. 9.5mm.*	20mm. 27.1*	25mm. (Focal l'gth lens) 21.8° [Accept. angle (horizon.)]
At 1' covers area	.34' x .45'	.26' x .35'
2'	.7' x .94'	.55' x .73'
3'	1.1' x 1.4'	.84' x 1.12'
8mm.: 13mm. (Focal length of lens) 19.25† [Acceptance angle (horizontal)].		
At 1' covers area	.25' x .33'	
2'	.5' x .67'	
4'	1' x 1.35'	

Consecutive strip of cine frames showing wipe produced by the author.

Showing the conclusion of the wipe made on the apparatus illustrated on the opposite page.

The acceptance angle and picture area in the case of 9.5mm. cameras are slightly less than the figures quoted, but by working to them a suitable margin for error is provided automatically.

For 8mm. cameras with 12.5mm. lenses read as for 25mm. lens with 16mm. film.

So far I have assumed that you will be necessarily working from two titles in every case. In ninety-nine cases out of a hundred this will be true, but on the hundredth occasion it is useful to remember that normal wipes from title to moving subject (or vice versa) can be shot if desired provided that the title and the moving subject both fall within the depth of field of the lens for the particular stop in use. In this case, the direct title board should be removed and the title placed upon the reflected board.

Matching Up Lighting

There is no particular difficulty in this process except that it would be necessary to match up the lighting of the title to that of the normal subject. In daylight there would not be any great difficulty (it is possible in that case to disregard the percentage increase in lighting required for the reflected title which is mentioned later in this article) but if the normal subject is artificially lit then careful matching of lighting is essential. No assistance can be given in that direction as everything depends on the circumstances present and experiments will have to be made.

In an article of this kind it is not possible to include a series of tables showing the depths of field at various stops with the standard camera lenses, but those who wish to refer to such tables are reminded that the *Amateur Cinematographer's Diary* for 1939 contains all the details you will need to require thereon. It is worth mentioning, however, that owing to the enormous depth of field of the standard 8mm. camera lenses they are especially suited to this development of our original scheme.

With lenses other than those made for 8mm. cameras the title would have to be on a larger scale than usual as otherwise you would have insufficient depth of field. However, this is an aspect of which important use could be made on occasion so it is well worth mentioning it here even though it might be relatively troublesome to work.

Versatility

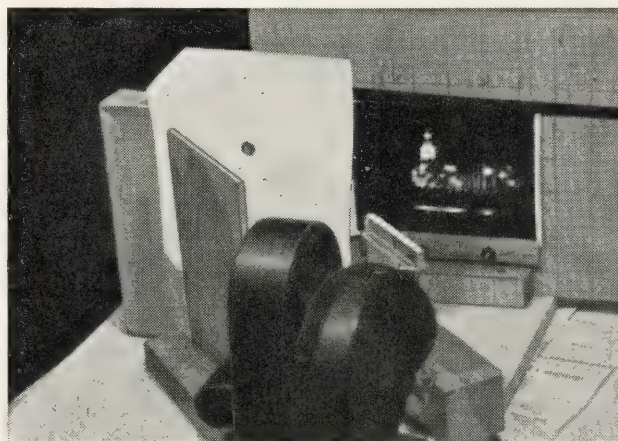
As described so far, our device gives only a vertical wipe, but as you have by now thoroughly assimilated the principle upon which the gadget is constructed, it will be apparent that this is not its limit and that by adaption it can be made to do most things that the amateur is likely to require in the way of wipes. It is, of course, essential that the sliding mirror should always be mounted at a 45 degrees angle in relation to the lens of the camera and titles, but it may slide in any direction if a suitable mount is made to enable it to do so and in that way different kinds of wipes are made possible.

However, it should be noted that a horizontal wipe is not possible without special arrangements as in that case a straight sliding action will not give a perfectly horizontal line of wipe and a slightly curved sliding action would be necessary which would be beyond the scope of most of us.

The straight vertical wipe is the most usual and is

also the easiest to obtain. For these reasons, that is the type to which most attention has been given. I have been experimenting with yet another improvement which will give the amateur every class of wipe available to the professional cinematographer, but I am afraid that the construction calls for a degree of skill which it is unwise to suppose the average amateur to possess, so I have not pursued the matter further. If you only require vertical or diagonal wipes our present device will give you all that you require.

Our two illustrations show a whole strip of consecutive frames (enlarged) from 16mm. film, which



The outfit on which the wipe reproduced opposite was made.

clearly illustrates the whole action of the wipe, and from it you can see what an effective job the device makes. They have not been retouched in any way during the process of enlarging. These illustrations give rise to one or two comments. First, the duration of the wipe can be as long or as short as the circumstances require; it merely depending upon the speed with which the sliding mirror is withdrawn, while "insets" are possible by leaving the mirror partly in and partly out of the field of view of the lens.

Overlapping of Images

The title shown is unusual in that it is in black print on a cream ground. This was done in order that the line of the wipe would show up to best effect. In the ordinary way it is assumed that the customary white lettering on a dark ground would be employed, although it makes no difference whatever to the operation of the device. The cream ground of the title shows an interesting feature of wipes prepared by this device in that there is an overlapping of images at the wipe, rather like a "fade" effect which makes a very smooth and effective result. The illustrations reproduced opposite show this overlap clearly.

The whole outfit can be constructed at a minimum of expense and, in fact, the wipe reproduced here was made upon the very home-made device shown above so it is not by any means necessary to spend a lot of money on its construction. My outfit was made three years ago and is constructed on exactly the same lines as those already described. As the outfit has worked

(Continued on page 631)

HOW TO MAKE

Previous articles in this series have dealt with: Choosing the right equipment (Oct., 1938), getting the right exposure (Nov., 1938), printing short lengths in the camera (Dec., 1938), focussing problems and improving image quality (Jan., 1939), and altering focus while shooting. For the past three years Major Notcutt has been engaged in making films on a professional scale in Africa with 16mm. equipment. This series is based on his experiences.

By L. A. NOTCUTT, D.I.C.



Fig. 1.
Simple
method of
filming iden-
tification
numbers.

AMATEURS who take cinephotography seriously, who limit their productions to what is within amateur facilities, particularly as regards acting, lighting and the limitations imposed by the use of sub-standard film, and who take pains to secure good titling and good general finish (including uniformity of quality and occasional well-produced fades) can and do produce films equal to a professional standard.

The weakness in many amateur films is that they have been produced without sufficient knowledge of the groundwork of film production, particularly as regards editing. There is a way in which you can acquire this knowledge: hire from a library a film which you particularly like and then proceed to make a detailed analysis of the film, recording it in a manner for future reference.

Ruling Out the Record Book

For this purpose, arrange your projector so that it throws a small picture in a partly darkened room, but with sufficient light to permit you (a) to make full notes; and (b) to measure the length of each shot. A large sized exercise book will be required and the left-hand pages should be ruled for the following columns:

- Shot number, so that you may get an idea of the number of shots that make up a scene.
- Size of shot; i.e., whether head only, head and shoulders, half-length, etc.
- Length of shot. This will prove a most useful guide subsequently.
- Brief note on the action. Put in arrows to show the direction in which characters move.

On the right-hand pages devote a column for 'editing' in which make a careful note of the point of action at which each shot is cut. This can only be done by carefully watching events on the screen, and you will often have to reverse the projector and run over the shot again.

Laborious Work but Worthwhile

Lastly, there should be a blank space in which you can, for some scenes, make a rough plan showing what you consider to be the camera position, and this particularly applies to action scenes, where the camera angle is frequently changed. Only by making rough sketches can the camera positions be calculated.

All this will involve a lot of laborious work, but at the end you will have learnt a great deal about the rudiments of film production, and you will have your notes to refer to in order to make a fuller study of certain points when they subsequently arise. Repeat this with two or three films, preferably of different producers, and you will have provided yourself with a real basic knowledge of the technique of film production. With this knowledge you must at first slavishly imitate, but with growing experience you can commence to originate your own ideas.

In my opinion it is a mistake for amateurs to work out an elaborate shooting script, detailing each shot. Scenarios should outline each scene, include a note of its length (which it is impossible in practice to keep to, but is a useful guide) and add notes on your ideas to secure subtle effects (of which you may or may not make use when it comes to the actual filming). Leave the working-out of camera angles, number of shots and camera distances until you are actually ready to film, as you will be able to do this much better on the spot than in your imagination.

Keep an Open Mind!

Bear in mind, however, that the scene will really be constructed on the editing bench. First you splice it up roughly in the order you had in your mind when you actually filmed it. Inspection will show up weaknesses and faults, involving either more filming or the use of extra shots which you took at the time for the very purpose of making changes in the course of editing. It is important to keep an open mind when filming because—without a great deal of experience—you will often find that your carefully worked-out effects do not come off. When you see the scene on the screen you will get new ideas.

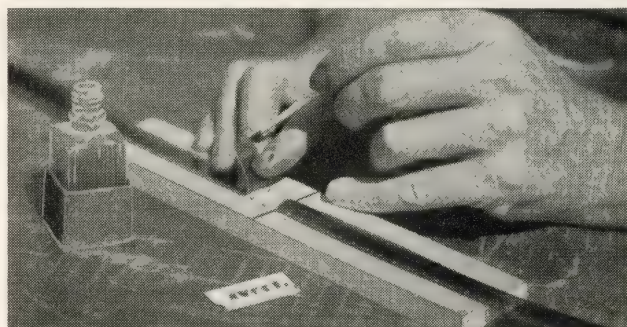


Fig. 3. Device for making invisible splices. It is a piece of wood with headless tacks driven along it to hold the two film shots in position. The slot in the middle is used to cut the film by means of a razor blade.

INVISIBLE SPLICES

and Some Useful Hints on Practical Editing

Camera work—apart from the technique necessary to achieve good photographic and pictorial quality—necessitates a clear understanding of the working of the human eye. Go into a strange room: say, for instance the reading room of a public library. Your eye first takes in a wide-angle view of the room and then quickly concentrates on certain features and persons. Although your eye continues to see the wide-angle view, your mind concentrates only on a small part of this view, and you will find yourself seeing a series of medium shots (half-length figures) and a large number of close-ups.

Getting a Better View

The moment you have seen enough of a particular close-up your eye moves elsewhere. To get a better view of certain characters or objects which appear interesting, you will want to move your position. If you study the working of your eye in this way, you will clearly grasp the main principles of camera work, and in actual practice you may find it best to watch the scene you want to film before deciding on exactly how you will film it.

Your eye never remains fixed on one view very long, and in filming you must constantly change camera angle and from medium to close-up shots for that reason. Your analysis of a good film will be most helpful to teach you how long to hold each shot.

Here is a useful tip: when you have edited a scene and it appears fairly satisfactory—but not until then—project it back to front. In this way you get a completely new and unfamiliar view of the scene which will enable you at once to see many faults previously passed unnoticed. Here is another useful tip for a simple technique to film a dramatic scene with only one camera. After preliminary rehearsals, watch the scene as a whole and divide it into sections. Film two or three feet of the characters in long shot (full length or more), at the beginning and end of each section. Repeat the section again, and now film it continuously as a medium shot (characters half length).

“Cheating”

Lastly, film a series of selected close-ups which will probably involve a good deal of ‘cheating.’* In doing these close-ups, the actions must be repeated in the minutest detail, which is far from easy. If there is any doubt as to exactly what was done—for instance, which hand was used—it is better to take a short close-up both ways, and use the one which matches the previous shot.

Each shot so taken must over-lap the other shots, viz., it must show what was happening a little before

*Cheating is the deliberate movement of characters, furniture and objects from their original position to secure (a) an out-of-focus background; and (b) better camera view. It is quite unnoticeable to the audience seeing the picture because the screen only conveys a very poor idea of the geography of a scene.

and a little after what it is your intention to screen. In editing, you start with the long-shot, and then proceed to your continuous medium shot which you break up to insert appropriate close-ups. You will probably find you need a few extra big close-ups such as a hand or an object; but these can be taken any time.

Sometimes you will find that you cannot secure a match between two shots, and it may be a difficult matter to re-film what is required. You can then use the principle of ‘cross-cutting,’ of which few amateurs appear to realise the value and importance as a basic



Fig. 2. An ordinary and invisible splice. The photo is an enlargement of two strips of negative which have been spliced as above.

filming technique. Cross-cutting is the showing on the screen, by means of successive shots, of what is happening simultaneously in two or more places. It has immense dramatic value but necessitates some experience, as it completely fails unless the audience are absolutely clear which place it is they are seeing.

The professional, having immense experience behind his work, can make elaborate dramatic action completely clear to his audience, but the amateur, lacking that experience, cannot hope to succeed in this direction, and should not attempt it.

If your audience lose the thread of the action, even to a slight degree, it is a psychological fact that they immediately become befogged for some little time, and will fail to follow even quite straightforward subsequent scenes. So although over-clarity tends to be boring, it is—for amateurs—the better alternative to attempt at subtle under-clarity.

In the course of editing, unless you have the means to reprint short lengths of film (described in Art. III, Dec., 1938, A.C.W.), you will always have a tendency to hold your shots too long on the screen because you

(Continued on next page)

Editing and Splicing

(Continued from previous page)

will be afraid of cutting too much which you cannot then replace.

It is extremely difficult to edit effectively without some form of editing-projector such as described in the last article. It is quite impossible to edit by means of a magnifying glass only, as you cannot judge action by such means. A lens is helpful but merely supplementary.



A convenient type is sold by opticians under the title of a *linen-tester*. It has the advantage that you can view and hold the film with one hand.

An amusing contrast is afforded by this shot. Contrast can also be effectively achieved by happy juxtaposition of shots of entirely dissimilar subjects.

Editing requires great concentration, and you cannot expect to be able to edit well if you have to waste time searching for a particular shot. You must have a ready means both to identify and to store each shot. For this purpose you should number each shot in the camera, and a simple means to do this is shown in Fig. 1. Purchase several small scribbling blocks from a stationer, and with a 6B pencil write a number on each page.

At the end of each shot, hold the number in front of the lens and shoot a few frames. It may be slightly out of focus, or wrongly exposed, but this is unimportant as the number will always be sufficiently visible provided the sun was not glaring on the paper. It might be mentioned at this point that while professionals shoot their scene numbers *before* each shot, amateurs will find it better to do so *after* the shot, because it avoids taking one's mind off the work until it is over, and it is less disturbing to amateur actors.

After you have shot the number, write down details such as exposure, filter, etc., on the piece of paper which bears that particular number, and not only will this provide you with a convenient camera log, but it will also enable you to avoid taking the same number twice. The simplest way to store shots for editing is to have a number of nails driven *upwards* around a square frame into which fit four legs.

Storing Shots for Editing

Suspended to the frame is a calico bag into which the film shots drop. Each shot is then held on a nail, being gently pressed down on to its point to perforate a hole in it.

The nails can be numbered along the frames, say 1 to 200; you should then shoot shot-numbers from 1 to 200, thereafter starting again at 1. In this way, by hanging shot 23 on nail 23 it can be readily located. A frame 25" square will hold 100 nails, $\frac{7}{8}$ " apart. My frames have legs 24" long. By making the legs removable the frames can be compactly stored when not in use.

Lastly, I will give you a few tips about splicing, which often tends to be too obvious on the screen in sub-standard work.

A splicer should be kept scrupulously clean. I use a typewriter type-cleaning brush, which has wire bristles in the centre, to remove cement, etc., after each four splices.

Avoiding the Cement Running

Cement is very apt to run round on to the back of the film or over the edge when splicing, due to contact between the film and the splicer. You can avoid this if you first scrape your splice, and then lift up the flap which holds it down. Then slightly bend up the film so that the scraped part stands clear of the surface of the splicer. Now apply the cement, wait a second or two and close down the other section.

Fig. 3 shows a gadget I use for making invisible splices, which is valuable for titles, for flashes (very short sections of film in dramatic scenes) and certain other splices, where they tend to become objectionably prominent on the screen. The secret is that the two shots are held together by a piece of clear film that exactly overlaps one picture on either side of the joint. You have to trim off each shot exactly through the edge of the picture, and you cement on the little piece of clear film along the *edges* of the film, not where the picture is.

I use a length of clear film on a spool and first join one frame of this to one shot; then I cut off the clear film so that exactly one picture length projects, and cement this to the other shot. It takes some practice, and is much more trouble than an ordinary splice; but it is well worthwhile.

I myself only use this type of splice on negative film but it works quite well on positive. The joint is made by pressing down firmly with one's finger. This has to be done very quickly, or the splice will be weak.

MODEL CONSTRUCTION

for
AMATEUR
FILMS

This is the sixth article in the series dealing with set construction for amateurs. In the first five articles advice has been given on constructing simple sets, increasing apparent size, designing sets to enhance atmosphere, economy in set construction, the Schufftan Process and false perspective.



Fig. 1.

By
G. BRIAN HERBERT

B.A., A.R.I.B.A.

THERE are, of course, occasions when simpler models than the garden vista described recently can be used in conjunction with sets. A balcony scene, for example, could have model roof-tops and miniature trees in the background, while if the sequence takes place at night the model roofs can be replaced by a simpler black roof-line cut-out silhouetted against a dark grey background. Several miniature windows pierced in the cut-out will give extra realism, and to illuminate these the lower portion of the sky backing behind the cut-out can be left white.

Again, models can be used in the foreground with equally good results. A scene may be shot through a model archway, or a portion of a modelled building can be allowed to show at one side of the picture. This will tend to increase the sense of spaciousness, but experiments should be made beforehand because objects too near the camera are apt to be distorted, apart from problems of focus.

If the camera is focussed for distant action any real foreground will be slightly out of focus, while model

foregrounds being nearer the camera are correspondingly harder to treat. But by increasing your lighting and stopping down the camera lens, greater depth of focus will be obtained, and the use of a wide-angle lens will help matters further.

Foreground Models

The completion of sets by means of foreground models is yet another development. A set may consist of the lower portions of buildings only, the upper portions being constructed in scale model form and hung in front of the camera so that they seem to sit on top and form part of the set in the background. This is chiefly of use for saving expense in the case of large outdoor sets, and the amateur is hardly likely to need it in consequence. However, the same method is also useful for increasing or decreasing the apparent height of indoor sets.

The effect of low-ceilinged rooms can be created either by running a series of beams across the set at intervals, which allows open spaces for top lighting in between (the set constructed by *Ace Movies* which was reproduced on page 392 of *A.C.W.* for last November being an excellent example), or the set can be kept quite open at the top and a miniature reproduction of the ceiling slung above and a little way in front of the camera.

Finding Position of Ceiling

Assuming that it is a simple box-set the position of the model ceiling can be found by stretching temporary strings from the two back corners of the set, at the height the ceiling is supposed to be, down to meet at the camera lens. These strings should automatically pass through the two corresponding corners of the slung model ceiling and, provided the set and the model are in relative positions with regard to the camera, the ceiling will fit into place on the set in the finished picture. Here again, as in the case of the Schufftan Process, the possession of a camera with a view-finder that looks through the gate itself will make matters distinctly easier.

Many other instances will occur to you when models can be used in conjunction with sets, whether this

(Continued on next page)



Fig. 2.



Fig. 3.

relationship be direct or the result of inter-cutting. There is no limit to their use—so what of the models themselves? What size should they be, and how are they constructed? To these questions the answer is: as best suits your own convenience, working conditions, and the particular purpose for which the model is intended. If the model is for a model-cum-set shot its size will be determined by its position in relation to the set, but if it is to be shot alone then you have a free hand and the model can be constructed to almost any scale.

A Good Average Scale

The larger the model the more space and material will be necessary, but the smaller the model the more likely is the detail to become clumsy and therefore out of scale. A good average scale for a large building or a group of buildings is $\frac{1}{4}$ inch to 1 foot, but if the sequence calls for close shots of a single building or part of a building, then $\frac{1}{2}$ inch, 1 inch or even larger scales might very well be employed. The persistent film-maker is likely to require models of almost anything for almost any purpose, and this remark applies to practically every amateur.

Up till now the articles in this series—apart from those dealing with pictorial composition and the choice of backgrounds to enhance dramatic values—will possibly have been of real interest only to clubs and societies who regard the building of sets as well within their province. The use of models, however, is something that can be of as much interest to the lone maker of holiday records as to the more ambitious organised group.

The Holiday Record

Even the holiday record may well require for purposes of continuity some railway or other sequence that was unfortunately unobtainable at the time, for some reason, and it may be far easier and more economical to shoot the sequence at home than to make another trip specially for the purpose. Models may be of railways and other means of transport, mountain sides, avalanches, devastated war areas—in fact, anything. But as models of buildings will probably be those most needed, let us deal with them first.

Figs. 1 and 2 are photographs of two models, and it is particularly interesting to examine them together

Model Construction

(Continued from previous page)

since they represent two completely different treatments. Fig. 1 is a still of an exceedingly effective model set-up constructed by Royce Goldsmith for the Planet Amateur Film Society's 1938 production, *Refuge*, and represents a portion of a French village which is subjected to an air-raid in the course of the story. The $\frac{1}{4}$ inch scale buildings comprising part of the village were constructed separately and taken to the chosen location, which, being on raised ground, allowed the distant landscape to form a natural background to the model. The hills and trees can be seen on the extreme left and right of Fig. 1, but Fig. 3, which shows the models being set up, effectively indicates their scale and gives a slightly better idea of their position.

Time Saving

The constructor of model buildings for film sequences has several advantages over the constructor of model buildings for architectural or exhibition purposes as these models are usually concerned with detail and are meant to be studied critically from every side and all angles. The film model, on the other hand, only needs to be seen by the onlooker from one or two fixed points of view, and whereas the portions of the model that show must be convincing, the backs and hidden parts can be omitted, which means a distinct saving of time.

The models comprising the village street in Fig. 1—and it is well worth noting that not more than six buildings or roof-tops can be seen, although there appear to be many more—were three-dimensional, detailed, strongly constructed (as they had to stand up to sundry explosions without shifting), and were finished in true colours.

The degree of detail can perhaps be better appreciated when it is realised that outside the estaminet at the left is a table on which stand two pint—or should it

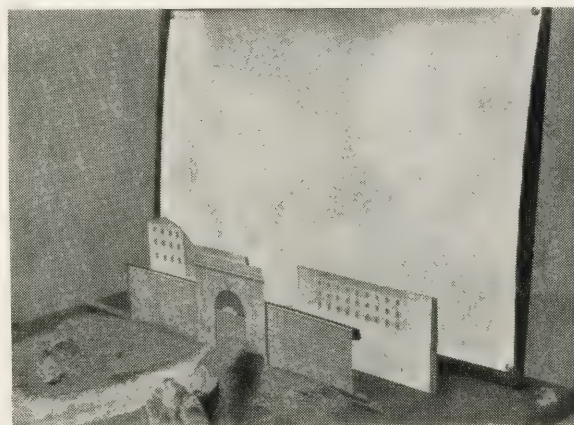


Fig. 4.

be quart?—beer mugs which were turned on a metal lathe. It is true that such detail may not be necessary, and in fact may not even show, but it is also true that the building of a model becomes so engrossing that one is apt to burst out into this kind of thing from sheer love of supererogation.

Fig. 2 shows a model prison set-up that I made for an establishing shot at the beginning of a comedy about escaped convicts, and although to $\frac{1}{4}$ inch scale also, was very much simpler in treatment than the village street. Its construction can be seen in Fig. 4. The sky was a backing; the prison itself consisted of two cardboard flats only—the front wall and the back buildings; and the whole was carried out in monochrome. The conditions of the scene, no movement and but one fixed viewpoint, lent themselves admirably to this simpler treatment which would not have been possible otherwise.

Shadows Done With Brush

The front wall with its purposely heavy central gateway feature was drawn on a sheet of Whatman drawing paper, rendered in various tones of grey water-colour, and mounted on cardboard which was slightly smaller than the cut out drawing all round. This was done to prevent any thickness of cardboard showing at the sides of the cut-out and so destroying the illusion. The shadows were not cast by lighting but were done with the brush, too. (Books devoted to the subject of shadows and the ways in which they fall on different surfaces can be obtained at any bookshops that stock literature connected with architecture, art and similar subjects).

Although it appears that no one can see through the grille and under the archway over the high double doors, the cardboard flat was not pierced and the illusion is created by the contrast of light and shade, the underside of the archway being quite black (Indian ink). In fact there was really nothing immediately behind this archway, as can be seen in Fig. 4. I had to split the back buildings in two to enable them to be extended. These, including the wing on the left, were also one flat surface, the greys being slightly fainter and a little more woolly to create the illusion of distance.

Where supposed to be in sunshine, the windows were dark, but when in shadow, as on the return wall of the wing, windows tend to reflect the light and these were left light in consequence. I wanted a definite break between the front and back flats and for some time was

troubled by the problem of reproducing a row of spikes to this scale. Eventually I hit on the answer—combs, held in position by adhesive tape. They can be seen in Fig. 4. They do not show very clearly in Fig. 2, but they are doing their work, nevertheless, by drawing attention to the top of the front wall and so making it stand away from the flat behind.

The baseboard of the model was slightly sloping towards the camera and covered with sand—the model maker's stand-by, while the rocks were lumps of broken



High viewpoint produces some sort of order out of chaos. Filmed from ground level the scene would have been confusing.

cement and rockery stones sprinkled with sand to make them homogeneous. The roadway was slightly sunk and the surface laid with make-up powder.

The Federation of Cinematograph Societies

JUST two years ago 'The Federation' started with its pioneer members of about six societies. Now it has 42 approved federated societies, and others seeking affiliation. It is playing a very real part in the amateur film movement, having prepared a memorandum for the Home Office Advisory Committee and, in conjunction with the B.F.I., approaching the Import Duties Advisory Committee of H.M. Treasury to seek rectification on certain points relating to import duties on films. It has also compiled a most useful statement concerning the legal aspect of the use of gramophone records as accompaniment to amateur films.

Since its inception it has justified the optimism of its sponsors. There now really does exist a feeling of camaraderie between societies. The co-operation thus created is proving of increasing helpfulness. When the Federation was formed, it was realised that for a

time at least, the societies in the Southern Areas would, by the very circumstance of their numbers and close proximity to each other, be the pioneers. It was hoped that in a short time the activities in the provincial areas would be materially increased. The success of the Federation, so far, justifies the belief that such a time has arrived.

Preliminary arrangements are in hand for a proposed meeting to be held in Manchester. On that occasion the first details of the Northern Section will be announced, and at the same time it is hoped to add an additional interest to the meeting by the presentation of some specially selected films. All federated societies will be sent complete details of this meeting but other societies wishing to be present are first requested to communicate with the Hon. Sec., F. P. Barnitt, A.C.A., "Filmers," Forest Road, Tunbridge Wells, Kent.

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 8mm. Kodascope Model 8/50R. List price £13 13 ... £8 17 6
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 16mm. Bolex, f/3.5 anastigmat, motor driven. Cost £12 ... £3 3 0
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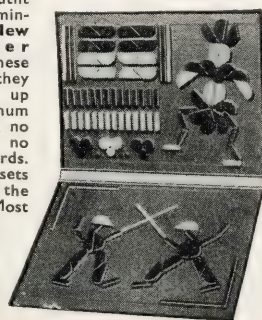
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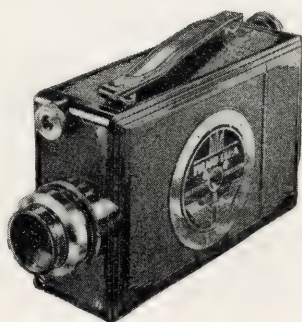
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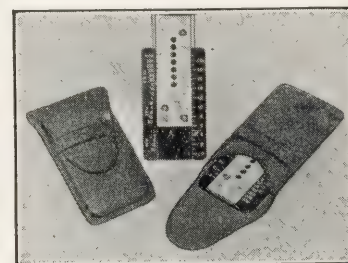
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Preserving CONTINUITY

in Editing



This is the concluding instalment of the article published last month on 'the art of sitting back and critically surveying the edited film with a view to finding and rectifying any minor faults that may exist.'

By
H. A. V. Bulleid, B.A.

The shots may be overlapped that number of frames, and the cut made at any point desired during the overlap, the total number of frames discarded being the same as the number in the overlap. An exception to this would only occur if the whole of the mid-shot were retained, in which case only the first five frames of the close-up must essentially be cut. If the shots were joined in the as-filmed state, the actual kissing would be seen both in the mid-shot and in the close-up. The film editor decides where the cut shall come, choosing to show the kiss starting in whichever shot appears to be the most effective.

No self-consciousness here! Children playing with animals make an excellent cine subject largely because of this.

THERE cannot be a film editor breathing who has not at some time or another felt tempted to chuck down his scissors with an oath, on discovering that Claude has his hands in his pockets in all the mid-shots, but one hand holding his pipe in all the close-ups. Suppose three close-ups were intended to be cut-in; then on no fewer than six occasions will the hand jump from pocket to pipe or vice versa. Two might pass; three and four will cause murmurs; five and six will provoke hoots from a healthily critical audience.

The remedy is to insert a continuity shot each time, i.e., a shot that is irrelevant to the action but does not include Claude's hand or pipe; e.g., close-up of another character, or of an inanimate object, or of a relevant gesture such as hand clenching, or wisp of smoke (from pipe), or clock ticking, etc. But, one cannot obviously drag six such shots into a short sequence, so it may be essential to let the continuity go on two occasions, use two continuity shots, and omit one of the close-ups (or one of the intervening mid-shots).

Cutting Continuity

The foregoing is referred to as "acting continuity." Continuity of dress and of sets and properties is just as important, and errors are camouflaged by the same methods. Finally, there is cutting continuity, which refers to the exact blending of the action between the end of one shot and the start of the next. Thus, the mid-shot (as filmed) may end four frames *after* their lips touch; and the close-up may begin five frames *before*: then obviously that bit of action from five frames before the actual kiss until the fourth frame after it is duplicated.

"Cutting on Action" is the term applied when the moment of cutting comes during the main action; in this particular example, cutting on action would be most effective with the cut made about two frames before their lips meet, because the audience's eyes are concentrating on the lovers' faces most just before the embrace, and the sudden appearance of the close-up is emotionally satisfying. These cuts on action, if timed at the correct psychological moment, are hardly perceptible to the average audience.

(4) The film editor is most gravely concerned with the matter of tempo, which is an abstruse affair the subtleties of which are only discovered by experience: it will suffice here to say that errors are nearly always due to lack of uniformity in the lengths of shots. This is best illustrated by an example. Suppose we are dealing with a passage of a scenario concerning two lovers in the rose garden being spied upon by the elderly female relative...

1. Slow fade-in. L.S. They walk in the garden and—
2. M.S. —pause by a handsome standard rose...
3. M.S. In a window of the mansion is seen Amelia—
4. C.S. —adjusting her pince-nez pugnaciously...
5. C.M.S. The two seem to get very close together, examining the rose...
6. C.S. the rose.....
7. C.S. Quite suddenly they embrace.
8. C.S. Amelia positively snorts. Fade-out.

Practical Sound-on-Disc Recording

The first of a short series of clearly written articles on sound recording for the reader without much electrical knowledge. Future articles will deal with types of records, cutting and simple synchronising systems.



The simple recording outfit described in this article.

WITH the complete supremacy of the sound-film in the professional cinema, the amateur whose films are normally silent does feel at a disadvantage, owing to the loss of this powerful extra medium, this in spite of the advantages that he gains in other directions: in the freer use of colour, for example.

The use of music to supply an appropriate background is well-known and practised by many amateurs, but in spite of the excellent results that may be obtained in this way, there are many occasions, in films of documentary and travelogue variety, for example, where a properly synchronised commentary with effects and music would enormously heighten the appeal of the film. It would also improve the continuity by rendering the use of a large number of sub-titles unnecessary. To be able to do this, and repeat the effect, some means of recording sound is necessary, and it will perhaps be best at the outset to examine the various methods available to the amateur for doing this.

Post-Synchronising Sound

Firstly, and probably the best known, is the use of sound-on-film. This, the professional method, has also achieved popularity for sub-standard use in 16mm. and latterly 9.5mm. sizes, where its use for projection purposes is standardised. In the 16mm. size a sound camera is available, though its price puts it outside the reach of most amateurs. There is also available, for a reasonable sum, the service of post-synchronising sound to silent 16mm. films, and though this is undoubtedly the ideal solution of the problem for this gauge, its use involves the possession of a sound-film projector, which is again outside the pocket of most amateurs.

In the 9.5mm. and, of course, the 8mm. sizes, no means of adding sound to the film of the amateur are at present available. This somewhat gloomy survey is lightened somewhat, however, by a consideration of the other method available for amateur use, that of sound-on-disc. This was the first system used by the professional cinema, but was discarded early because of

difficulties in editing and synchronising. These difficulties, though still present for the amateur, do not affect him to the same degree, as his films are practically all of a type that can be post-synchronised, i.e., the sound being added after the film has been shot; in fact, at the very end of the chain of processing, editing, titling, etc., that go to make a completed film.

Having, therefore, in this introduction pointed out a way to overcome the difficulties presented by sound, it now remains to describe the apparatus necessary, which is within the reach of all pockets. Complete it costs under £10, and can be used by anyone without needing any special technical knowledge of sound recording, radio or allied processes. The quality of reproduction obtainable is of quite a high order, and in actual tests it has been found possible to re-record standard gramophone records so that the results are practically indistinguishable from the original.

The Apparatus

With regard to the actual apparatus. The complete recording is illustrated in the accompanying photograph, from which it will be seen that it consists essentially of three parts: the motor, the recording unit proper, with cutting head and track gear, and the baseboard, which must be of substantial construction. Taking these individually in order, the recording motor will be discussed first, and it is certainly as important as any other component in the system.

It should be realised at the outset that quite a considerable torque is required to cut, say, the outside of a 12" record, and any old gramophone motor will not do. In fact, on tests carried out with a representative electric motor, which is amply powerful enough for playing any recording, it was found quite impossible to cut any more than about 1" from the centre of the disc, any attempts at so doing simply resulting in the slowing down and final stopping of the motor as soon as the cutter was lowered onto it.

The need for a properly designed motor with sufficient power for the job is, therefore, apparent, and there are several such recording

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16mm. Kodascope "C"; 1½ in. lens; wooden carrying case; resistance; very good condition £5 10 0
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9.5mm. Pathe Motocamera de Luxe; 2 cm. Zeiss Triotar f/2.9; case; good condition £5 17 6
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ESTD. 1750

Practical Sound-on-Disc Recording

(Continued from page 619)

motors on the market. The one illustrated is obtainable from Will Day, Ltd., 19, Lisle Street, London, W.1., price £3 17 6, and will cut a 12" record at 78 r.p.m. without any trace of speed variation.

It is an induction motor for use on A.C. supplies, and, apart from the extra size of its windings, is of normal construction, with the usual type of mechanical governor, giving a slight variation of speed around 78 r.p.m. It also has a rather ingenious switch, with two positions, marked 12 and 24 watts. In the former, half the windings are out of use, and this position with a lower consumption of current, is used for playing back, if it is required to do this on the same motor.

The other position is, of course, for recording, when the motor is full out, and when it will, as mentioned above, cut a 12" record from stationary.

That is, if the cutting head is placed on the outside edge of the record and the motor started, correct speed will be attained almost at once, and held throughout the cutting. Other similar motors are the Simpson recording turntable at 5 gns. and the V.G. recording motor at 6 gns., both of which are synchronous induction motors in which the speed (78) is maintained by the fluctuations in the A.C. supplies, there being thus no need for any gear or governors, and both will again cut a 12" record.

16 in. Discs

Only 78 r.p.m. motors have been discussed so far, as this is, of course, the standard speed of recording. Motors running at the old talkie speed of $33\frac{1}{3}$ r.p.m. are available, but they cost more, and to get the full advantage out of the use of this speed, 16" discs should be employed, as the running time of such a disc at $33\frac{1}{3}$ r.p.m. equals the running time of a 400 ft. super reel of 16mm. film, and thus one record only can be used, avoiding the necessity of changing. A 16" disc involves the use of more expensive tracking mechanism so that, perhaps, 78 r.p.m. is the more suitable speed.

The actual recording unit consists, as can be seen from the illustration, of a cutting head mounted on a suitable tracking gear to enable it to traverse the record at a constant speed, thus forming the usual spiral groove

of a gramophone record. The cutting head is essentially a reversed pick-up, to which the output from the radio set or amplifier is applied. This causes the cutting needle to vibrate in sympathy, which vibrations cause variations in the shape of the cut grooves.

The recording unit illustrated is the Permarec, also obtainable in this country through Will Day, Ltd., price £4 7 6 complete. In this unit the mechanism consists of a threaded rod on which the cutting head travels, which is driven from the centre spindle of the turntable motor by a pair of bevel gears. The whole

unit can be moved and locked upwards at an angle of 45 deg., to facilitate the changing of records.

The cutting head proper is mounted at the end of a short arm which carries at its other end two weights on a threaded section, these acting as a counter-balance weight to that of the cutting head, and by screwing them along the rod the effective weight on the cutting needle can be varied. Once set, however, this need only be varied when another type of record is used.



Who's there? A charming study which owes much of its effect to its simple yet attractive composition.

The remaining part of the unit illustrated is the baseboard and support, and this, again, is of importance if trouble-free results are to be obtained. It is essential

that the baseboard and supports should be really rigid, as otherwise a fault known as "patterning" might result. This arises when the whole unit, being too flimsy in construction, vibrates. The cutter then alternately cuts and misses the groove, resulting in a sort of wood-graining effect, which although very pretty to look at, is of no use for playing back. In the unit shown the baseboard is of seven-ply wood, supported on two 4" x 2" blocks as supports, and this must be regarded as the very minimum necessary.

Another important piece of apparatus is a matching transformer. Radio enthusiasts will know that every different type of output valve in a set, or amplifier, has what is known as an "optimum load," that is, a certain value of "impedance" into which it must work to get the best results as regards quality and volume. This varies considerably with the type of valve, but is usually in the thousands of ohms class.

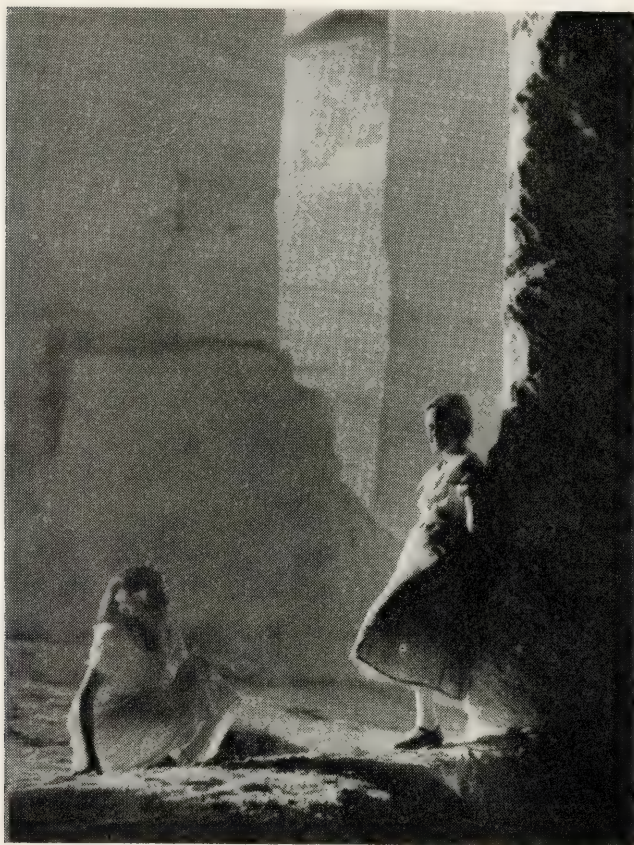
Nowadays most sets are equipped with a moving-coil speaker, whose impedance is usually somewhere about 5-15 ohms, sometimes even less, and therefore very far

(Continued on next page)

Preserving CONTINUITY

(Continued from page 618)

Here we have a slow tempo and the shots will be comparatively lengthy. The sequence may last about 45 seconds ; shots 1, 2, 5 and 8 would be about 7 seconds each, the remainder from 4 to 6 seconds. What is



imperative is that no shot should be less than 4 seconds, otherwise its comparative abruptness strikes a deadly blow at the sustained slow tempo. This sounds perfectly simple and even obvious ; but in actual editing practice it may be tempting to reduce shots 4 and 6 (especially 6) to as little as 2 seconds, due to their apparent lack of action or interesting content. This must not be done.

Artificial light is here used to supplement natural lighting, and produce the semi-silhouette effect combined with the suggestion of back lighting seen in this shot.

The difficulty is less apparent where a skilled director has charge of the filming, because he will have seen to it that these shots are specially filled with apparent action : thus, the pugnacious pince-nez adjusting may be made into a little comedy cameo ; and the rose will be artistically posed and perhaps very slightly moved around so as to hold the interest of the audience for the necessary minimum of 4 seconds.

The exception to the rule of uniform shot lengths is the sudden dramatic flash : example : that sinister glimpse of the murderer's photograph, with its horribly

clear resemblance to Basil Rathbone, in "Love from a Stranger."

The case of fast tempo editing can be briefly examined by substituting departing thieves for the lovers and a sharp-shootin' G-man for Amelia. We then break up the action into a series of staccato shots showing thieves dashing away and G-men shooting at them from the window. No shot would last more than two seconds, and it is obvious that the tempo would be ruined by inserting, say, a lengthy shot of the G-man taking aim. If the as-filmed material contains such lengthy shots, they must be split up into two or more parts by inserting other relevant shots, thus covering all the action with *short* shots. Only by this means can a fast tempo be maintained.

The exception to this rule of uniformly short shots for fast tempo is the lengthy final shot of a sequence, held for dramatic effect due to contrast. It also gives the audience time to think back on the preceding hectic moments, and accordingly the drama just witnessed sinks in with added force.

In addition to the above tabulated sources of error in editing, due attention must be paid to purely mechanical defects such as torn sprocket holes and badly-made joints. These cause distracting jumps and jerks on the screen, and may even lead to distracting comments from the projectionist.

Practical Sound-on-Disc Recording

(Continued from previous page)

from the load required by the valve. To correct this the valve is "matched" to the speaker by a transformer, whose ratio is adjusted to correct the alignment. The impedance of the cutting head described is 2,000 ohms, and it will thus be obvious that the transformer used for the speaker will be of no use. It is desirable, therefore, to get a transformer specially wound for the job, that is, to match a 2,000 ohms load to the valve, of whatever type it may be. This is not a very expensive job, and as an example, the firm of Goodmans Industries, Lancelot Road, Wembley, Middlesex, will wind such a transformer for approx. 10/-.

The connections to the speaker transformer in the set can then be disconnected and the recorder transformer connected instead. There are just two other items of extra equipment that are worth mentioning.

The first is a powerful magnifying glass for examining the cut grooves, and secondly a small camel-haired brush to help guide the cut material, or "swarf," towards the centre spindle, where it should wind up.

In the next article the various types of record blanks obtainable, and their use on this equipment, will be discussed.

Solving Some 9.5mm. Problems

9.5mm., the pioneer of the sub-standard gauges, retains its great popularity. This gauge and apparatus, however, demand that certain elementary precautions be taken in their use if the best results are to be secured. Just how to use the apparatus aright is described in this and subsequent articles by G. H. Sewell, himself a pioneer in amateur movies.

By
GEORGE H. SEWELL, A.R.P.S.

A NUMBER of readers are interested in the spool-loading type of 9.5mm. camera, and are anxious to learn why it has not attained greater popularity. The sole reason is, I think, that this type of loading is confined to the more expensive cameras in the 9.5mm. size, therefore less of them are sold, and as a consequence not many of the film manufacturers have provided facilities for this type of instrument. However, a highly developed instrument, such as the Paillard-Bolex 9.5mm. cine camera, is capable of the highest class of work and of every trick that can be performed by any size of sub-standard camera.

A Point to Bear in Mind

There is, however, one point which users of these instruments must carefully bear in mind, and that is edge-fog. As most cine-amateurs will know, the film which is wound on a solid-sided camera spool is protected from light by the many layers of opaque leader which begin and end the film, and also by the snug fit between the flanges of the spool and the material side which is loaded into it. Considering the extremely sensitive nature of much of the film which is used, the efficiency of this arrangement is rather remarkable, but it is almost entirely dependent on the accuracy of form of the spools and the care the user takes when loading and unloading, to avoid exposing the spools to really bright light.

If really bright light does strike down between the flanges it may penetrate sufficiently far down to be reflected into the sensitive part of the film and thus expose the edges of it to the light. If the flanges of the spool are not dead square with the centre the same thing will happen because there will be nothing to prevent the light penetrating at some points.

On 16mm. or double-8mm. film this trouble has not such serious consequences as on 9.5mm. because in the former materials there are two waste strips down the edges which are not occupied by picture, but in 9.5mm. film, owing to the superior economy of space, the picture comes practically to the edge, and any edge fog rapidly encroaches upon this space. I have found, however, that reasonable care makes this danger a very remote

one, and the use of one of the types of film which includes an opaque form of anti-halo backing practically eliminates any possibility of the trouble occurring at all.

Some criticism has been levelled at 9.5mm. because of its imagined tendency to scratch. I have in my possession a 9.5mm. film several years old which was originally exposed in one or other of the many 9.5mm. cameras which I have tested from time to time, and has been projected on a number of occasions since on various projectors. Yet this 9.5mm. film is no more scratched than the 16mm. film which I also possess. There is only one secret. Reasonable care and cleanliness. In case some people may think that my freedom from trouble is due to the use of new apparatus, I can assure them that I am still able to use my own old warrior of a camera with similar freedom from trouble.

Care of Apparatus Needed

Some people will run a car until the springs creak from lack of grease and the engine nearly seizes from lack of oil. They think that all it needs is a shot of petrol now and then. Their equivalents in sub-standard cine seem to think that their cameras and projectors can similarly run free from maintenance and that all that is

(Continued on page 626)



Shots of this kind are useful for the 'incidental' library, since they can often be used as continuity links.

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A PORTABLE AMPLIFIER, TURNTABLE, MICROPHONE EQUIPMENT FOR PLAYING RECORDS WITH YOUR FILMS.

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16mm. Bell & Howell Filmo 130, 1,000 watts, ammeter control, forced draught cooling, stills, built-in pilot light, special humidifying chamber, 1,600 ft. arms, complete with case. As new **£84 0 0**

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16mm. Keystone model A.81, 750 watts, reverse, automatic rewind, pilot lamp, tilting adjustment, complete with resistance for all voltages 100-250 A.C. or D.C. and case. As new **£27 0 0**

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16mm. CAMERAS

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16mm. Siemens model "D," 3 lens sliding panel, f/1.5 Schneider Xenon, 2in. f/3.5 Schneider Xenon and 3in. f/3.8 Tele Xenar, automatically adjusted prismatic view finder, 4 speeds 8-64 and single picture device with provision for continuous release, 50ft. cassette loading, footage indicator and case. Almost new ... **£78 0 0**

16mm. Ditmar, 50ft. model, f/1.8 Berthiot lens, built-in photocell exposure meter, 2 speeds, direct vision optical finder with built-in footage indicator, complete with case. As new **£24 10 0**

16mm. Ensign Kinecam "B," f/2.6 Cinor lens, focussing interchangeable mount, 3 speeds 8-64, hand crank for trick work, optical direct vision finder, footage indicator, and case. Nice condition ... **£9 17 0**

9.5mm. PROJECTORS

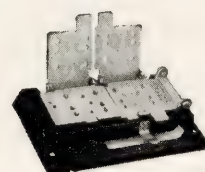
9.5mm. Pathe 200B, 200 watts lamp, air cooled, motor speed control, complete with resistance for all voltages 100-250. Excellent condition ... **£11 17 0**

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R.G. LEWIS (CINE)

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9.5mm. CAMERAS

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9.5mm. Pathe H Motocamera, f/1.9 Berthiot Cinor lens in focussing interchangeable mount, single pictures, footage indicator, built-in optical direct vision finder. As new ... **£9 0 0**

9.5mm. Dekko, f/1.9 Dallmeyer lens in focussing interchangeable mount, 3 speeds, stills, direct vision optical finder and footage indicator. Nice condition ... **£7 10 0**

9.5mm. Pathe Motocamera model B, f/3.5 anastigmat lens, optical direct vision finder, footage indicator, excellent condition ... **£2 19 6**

16mm. Ditmar, f/1.8 Berthiot in focussing mount, 2 speeds 16 and 32, hand crank movement for trick work, footage indicator and lens aperture both visible through the direct vision optical finder which has adjustment for parallax. As new ... **£12 10 0**

8mm. PROJECTORS

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8mm. CAMERAS

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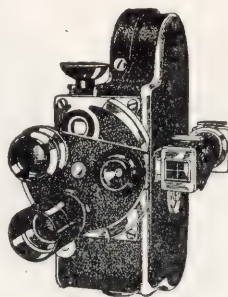
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16mm. GeBescope model "A," 200 watts lamp, motor drive, with speed adjustment for sound or silent films, built-in transformer for all voltages 210-250 A.C., volume control, plug for gram. or microphone, loud speaker packs away inside, very silent running, ideal for home use or very small hall. As new ... **£36 0 0**

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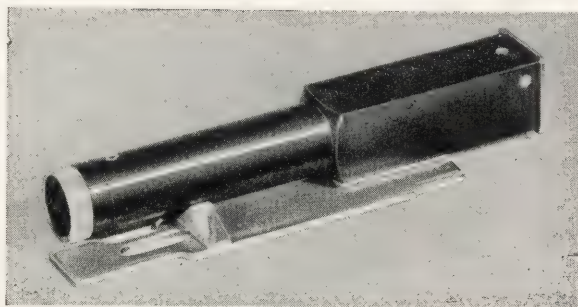
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with f/1.5 DALLMEYER speed lens	£45 0 0
with f/1.9 Hugo Meyer Primoplan lens	£50 0 0
with f/1.4 Leitz Hektor lens	£52 10 0

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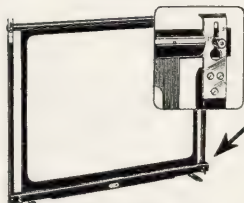
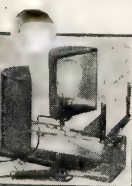
REAR FOCUSSER

Owners of Paillard Cameras, especially those who use a tripod, will be certain to welcome this new accessory. The purpose of the Rear Focuser is to enable the lens to be focussed visually from behind. A peculiarity of the Paillard Camera is that the

visual focuser is on the top and when the camera is mounted on a tripod persons of average height cannot see into the eyepiece, the Rear Focuser overcomes this difficulty by "seeing round the corner" for you.

The Rear Focuser fits into the secondary view finder position and may be left permanently on the camera. No eyepiece is supplied as the focuser is made to accommodate the one on the camera. Price £3 3 0. Obtainable only from

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The Weston Cine Exposure Meter model 819 is one of the very few photocell types of exposure meter that can be recommended for cine work. Its acceptance angle is 125 degrees which corresponds to the angle of the standard lens on most cameras. Price £5 19 0

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Solving

(Continued from page 623)

the gate and presser plate with a very slightly oily rag. The gate must never itself appear oily, or be oily enough to mark the film. There should merely be enough to prevent the gate rusting should the camera be left aside for a very long period in a damp atmosphere—and when you put an instrument down you never quite know how soon you will use it again, so it is best to take the precaution always. When putting away an electrically operated camera remove the battery as this may corrode. If using a camera of the spool-loading type, see that the sprockets are also kept clean, and examine the teeth from time to time for deposits around them.

Dust in Chargers

If you possess your own chargers which you reload, then take great care to ensure freedom from dust in the chutes. Chargers such as the Ditmar have the sides of the chutes entirely removable for easy access. Some

One advantage of low angle shots is that distracting backgrounds are avoided and the interest is focussed exclusively on the subject.

chargers, which have plush or similar light-traps, should be watched very carefully, as the dust collects on the plush and is then very prone to cause scratching. In others, of the reversible type, the dust which has been caught on the plush from the outgoing film may be picked up on the ingoing film, rolled up inside the coil and pressed firmly into contact with the surface of the exposed material. This can, of course, be easily avoided by brushing the plush light-traps, which are made removable for this purpose.

wanted is a "shot" of film now and then. Neither of these people can enjoy their hobby to the greatest advantage.

Cine film is a complex material consisting of a somewhat brittle transparent base on which is coated a semi-horny layer of gelatine holding metallic salts in suspension. That material has had perforations punched out of it by very hard and sharp dies, leaving clean cut but somewhat brittle edges. This film is then pulled through the camera by the tooth or teeth of the intermittent movement working rapidly up and down and in and out the film. It is inevitable that the combination of material and movement should produce a certain amount of dust; if the camera is opened after running a film or so this will be plainly observed settled over the interior of it.

Removal of Dust

The removal of this dust is perhaps a little more important in 9.5mm. than in the other sizes, again because the picture area occupies so much of the total area of the film, and because the sprocket holes are down the centre of the spool. For this reason most makers supply with each camera a gate dusting brush of convenient form and size and the gates themselves are so designed that they can be opened easily, and in many cases instantly removed entirely from the camera. It is thus simplicity itself to give the gate a flick or two with the dusting brush after each charger loading.

After running every four or five chargers, or at any rate after each day's work, take out the gate mechanism, and carefully examine it to ensure that there are no emulsion "corns" on it. These are tiny built-up heaps of emulsion dust, which will scratch the film badly if not removed. Do not use a hard metal scraper to remove them—a small piece of copper, or the edge of a half-penny or penny are better. A moistened corner of a handkerchief will soften and remove the deposit, but the gate must be scrupulously dried afterwards.

It is desirable, when putting the camera away, to rub

Scratching

Scratching is sometimes due to an awkward relationship between the charger and the camera. Both cameras and chargers are designed to conform with certain general standards, but there are individual variations which render some combinations of container and instrument less happy than others. The film may perhaps be pulled over against one side of the chute in either top or bottom of the charger, or it may pass through an awkward angle in the mechanism itself. This puts extra strain on film material and mechanism and is often productive of abrasions.

A great deal is made of the advantage of the charger in that it can be removed from the camera when only a part of its contents has been exposed, and replaced later when required. While this is true, certain precautions must be taken to make the system a success. First of all, a careful record should be kept of the footage exposed. If your camera has a meter of the self-cancelling type, i.e., one which flicks back to zero as soon as the camera door is opened and the pressure on the charger is released, take care to read the footage before

Some 9.5mm. Problems

you open the camera door. Use a piece of adhesive tape stuck on the side of the charger on which to write this figure, then you can re-set the meter when the charger is reloaded into the camera.

One disadvantage of the idea is that the natural resilience of the film causes the bottom coil to unwind itself. This can be prevented to some extent by stuffing a piece of paper into the aperture in the side of the charger to prevent the take-up core from revolving unduly. In every case, when reloading, it is a wise precaution to place the charger in position with the film disengaged and running free. Then run the camera until you are certain of the looseness of the bottom in the gate but with the presser pad open and the claw coil taken up by the revolving core. In some cases this will be indicated by the film passing into the charger. In others the film will not pass unless assisted by the intermittent claw, and so you must use your own judgment.

Film Stock

If, when loading a new charger of film, you suspect the film coil of being tight and liable to cause jamming, you can ease it by tapping the charger sharply two or three times on some convenient surface.

Nowadays the 9.5mm. user has a very wide range of film to choose from, and there is no reason why he should not turn out first-class work. One of the secrets of success is familiarity with the material and I feel I must repeat yet once more the advice which has been quoted again and again since photography first began. Choose a make of material and, having chosen it, stick to it. It is a great temptation to the enthusiast who has heard of a new and wonderful "stock" to rush off and buy a supply and try it, and nobody does more of this experimenting than I do myself. But for "real" work I still remain faithful to certain types of material which I have now used for a considerable time.

It is true to say that none of the reputable brands of film differ greatly from one another in their excellence. On the other hand they have different general characteristics and idiosyncrasies. You yourself have certain predilections. If, for instance, you have the continental liking for somewhat hard, contrasty, "bright" pictures, or for dramatic effects with deep shadows combined with sparkling high-lights, you will find makes of film which will enable you most easily to obtain such a result. On the other hand, you may prefer a softer result, and

A compelling presentation of a common enough subject, in this case produced by multiple printing, but available to the movie-maker with an eye for the picturesque.

other materials will give you what you want.

Having chosen your material, learn first of all, by actual experiment, what there is to know about its speed, not only in bright summer daylight, but towards the ends of the day and all the year round. You may find, for instance, that while your last film compares favourably with competitive film in the middle day, it is relatively much less sensitive to the low intensity values of evening light.

Similarly, you have to make slight allowances for certain types of subject which do not appear to be necessary on other makes of film. If you chop from one film to another you can never hope to get beyond the "copy book" stage in which you will do everything more or less by instruction book. Continued acquaintance with one film will, however, slowly instil into your mind the knowledge of all the little tricks peculiar to that stock which will make your work outstanding.

What Stock to Use?

Of course, I do not mean that you should not change from one type of a maker's film to another type by the same maker. Fitness for purpose should govern your choice; positive film for title work, orthochromatic or normal speed pan for normal daylight work, super-panchromatic for artificial light work.

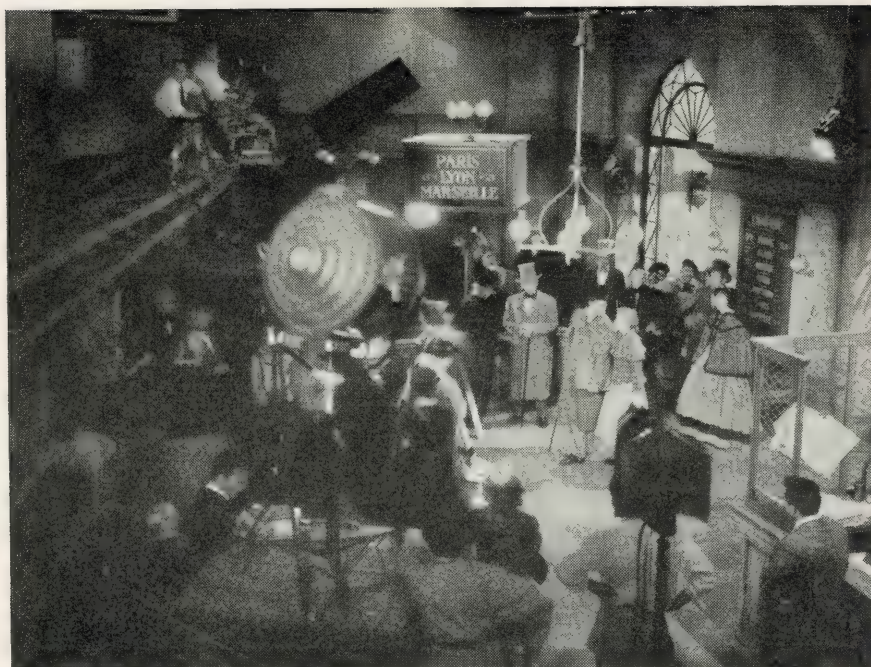
One way in which different makes of 9.5mm. film differ radically is in the colour sensitivity. The "panchromatic" of one maker will have a somewhat different response to colour as compared with another brand. This will not matter greatly if you are careful in the matter of filters, and use those specifically recommended by the makers of the films for their own material.

(To be continued)



Technical Features of Some MARCH RELEASES

By
A. Vesselo



A scene in the making from
"Suez," which is given its
general release this month.
(See accompanying article).

WHAT would you imagine to be the chief thing in the life of a young and struggling doctor? That is to say, what do you think would take up most of his time and energy? The answer is, of course, his work—his patients and their various ills, calling him at all hours; and it is in the faithful portrayal of this that so much of the virtue of the film-adaptation of *The Citadel* lies. Indeed, the continuity of the earlier passages consists very largely of a series of minor operations following one another on the screen. With refreshing realism, the romantic element is allowed to drop into the background.

How important this is, is emphasised by the shock that one gets when in one scene the school-teacher at the blackboard turns round and is disclosed as Rosalind Russell. The recognition of a well-known film-star (and therefore of an *apriori* romantic heroine) momentarily breaks the spell. Fortunately, the love-affair is treated without any fuss; but the incident does throw light on one of the major defects of the star-system, namely, that a star, once established, can never again properly hide his own personality in his part.

Good Photography

Since both King Vidor and Victor Saville had a hand in the making of this film, we have a double reason for expecting that the photography should be particularly good, and we are not disappointed. Note the scene where the young medical assistant brings the new-born baby to life: the lighting is perfectly clear, but so arranged as to convey the tense atmosphere by causing the woman's iron bedstead to cast long shadows on the back wall. Note also how the baby itself is shown only in one or two brief glimpses: although it is the whole centre of interest, for most of the scene it is kept just out of the frame of the picture.

Perhaps the change-over from Donat the earnest and

resolute young doctor to Donat the wealthy money-chaser is a trifle sharp and unexplained; and the film's ending is somewhat inconclusive. The second half is not, in fact, entirely so effective as the first, and rather more of the formula seems to have crept in. But there are always bound to be great difficulties in compressing such a novel—and particularly on such a widely significant subject—into the space of a film; and in general we can only be extremely grateful for the sincerity and forthrightness with which the finished work is imbued. Certainly it holds one's attention from beginning to end.

Capra's *You Can't Take It With You* is another outstanding film, but in quite a different field. The main content of the theme is slight, and—it must be confessed—fundamentally hokum. It is Capra's ingenious incidents, his light and clever building-up of characters (any number of them) and of background, which give the film its tremendous vitality.

The Silent Film and the Talkie

Those who like to assert sweepingly that the silent film and the talkie have nothing in common will now be able to quote Capra as an argument, for there are passages in his present film where he keeps the camera stationary for an inordinate length of time. An important medium-shot of the two lovers sitting on a bench and talking, for instance, goes on without any variation of position for minutes on end. It is a tribute to the dialogue and to the director's subtlety in handling his actors that the passage does not make us fidgety. In ninety-nine per cent. of cases such a scene would appear unbearably static; and it may be said that a wholly successful scene of this kind is therefore a curiosity of talkie-technique rather than the norm.

Another interesting example of Capra's methods is to be found at the end, where Edward Arnold and Lionel Barrymore are sitting playing mouth-organs in the middle

of a large empty room which has been dismantled of most of its furniture, and gradually the numerous other main characters of the story come dancing in in twos and threes to the music until the foreground is full of them.

The contrast between the opening and latter stages of the scene is not pointed by movement of the camera or intercut close-ups, but by taking the whole passage in one long-shot and by neatly manipulating the lines of movement of the characters and timing their entrance so that they set off the seated figures of Arnold and Barrymore in the centre. But woe betide a director who tries to copy this sort of thing and has not learnt exactly how to do it!

This month's colour-release is *Men With Wings*, which attempts to trace the history of aviation through the medium of a fictional story covering the last thirty-five years. As so often happens, the idea is a good deal weakened by the fact that, as the film proceeds, the conventional details of the plot tend more and more to obscure the real meaning behind the film. However, there are opportunities here and there for some exciting stunt-flying, and it is revealing to see fighting-aeroplanes in all the richness of natural colours against the sky.

A Suggestive Effect

The progress of aviation in general is mostly indicated by dark captions against coloured backgrounds. There is also one useful suggestive effect. Fred McMurray makes an abortive

attempt to cross the Atlantic, and, as he is returning, having failed, another machine passes him on the ground in the same attempt. He expresses the hope that the other pilot will have better luck; and then we have a close-up of the machine just starting on its way, and see the name on its side—"Spirit of

(Continued on page 632)



This scene from "Suez" smacks of the studio, but the somewhat artificial effect is not apparent in the film.

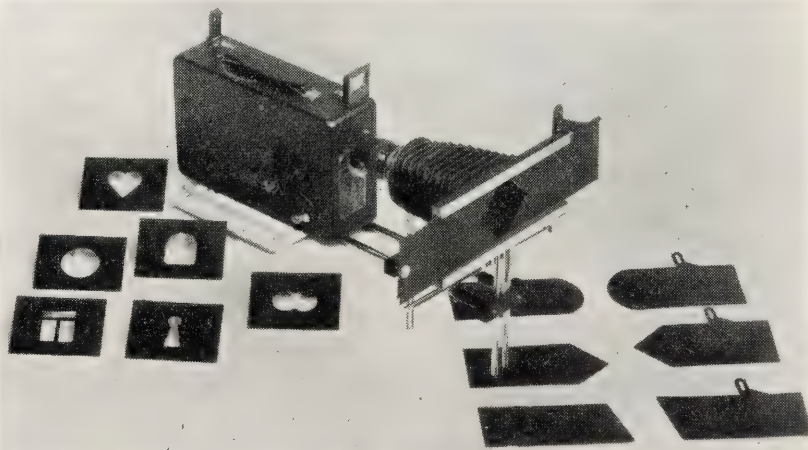
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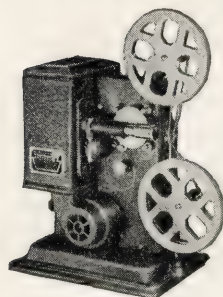
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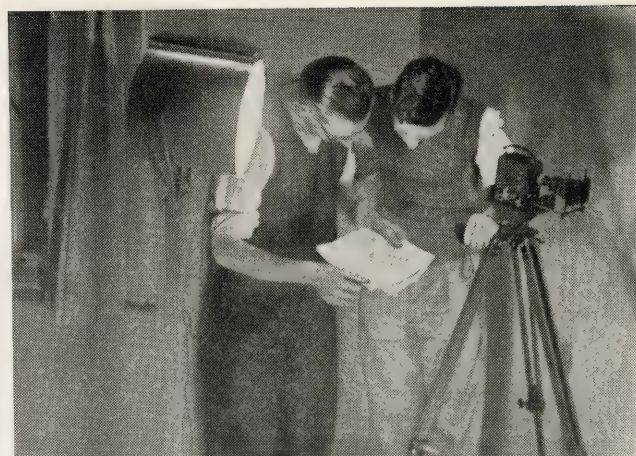
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The WIPE TITLER

for so long, it must be apparent that provided the principles of its construction are properly observed, few ordinary mechanical difficulties are likely to be encountered.

In my own case the greatest single item of expenditure was the camera baseplate—which cost 4/6! The remainder of the materials consisted of two mirrors at threepence each and a few odd pieces of wood costing one shilling. Thus, for the sum of six shillings I have a perfectly good titler and wipe titler which is suitable for use with any make of camera, and which cannot go wrong since there is nothing capable of doing so. The only factor to watch on mine is to see that it does not fall apart!

Cutting Down Cost

If your camera is of the popular rectangular shape, your outfit need not cost you as much as mine as you will then be able to omit the baseplate and merely lock the camera in position on the title board with short lengths of wood. My own methods of centring the titles I covered in my article on 8mm. Titling (Sept. A.C.W.), to which I referred last month, so that there is no need to repeat those instructions.

Assuming that centring has been carried out to your satisfaction, the one remaining factor to be disposed of is that of illuminating the titles. Most of us use artificial light for titling and in my own case I prefer to use photofloods to ordinary type lamps as I am able to work at smaller apertures and obtain better definition thereby. The sample wipe illustrated was shot on positive film (and therefore required a larger aperture than usual; this was done in order to give a negative from which I could enlarge direct) and the direct title was illuminated by a single photoflood (without reflector) at one foot.

Calculating the Lighting

The camera was operated at $f/2.8$ at normal speed. In calculating the lighting required, always work it out in respect of the direct board. Tables have been published here at various times and it is unnecessary to repeat them. Particulars of exposures are also contained in the *Amateur Cinematographer's Diary* for 1939, and the same publishers also produce a special device—The Titling Calculator—which will give you the information required, and also a book devoted to the subject of titling as a whole.

The reflected board needs more light than the direct one if both are to be rendered as an evenly illuminated unit. You will realise that both shots must require the same exposure, as it is impossible to change the exposure during transition from one to the other. And since the mirrors used to reflect the image of one board reduce the intensity of the light reflected by quite a considerable extent, it is necessary to increase the intensity of the lighting falling on the reflected board. As stated previously, calculate the exposure and lamps for the direct board, and when that has been done use similar lighting for the reflected board but bring it 30 per cent. nearer. This will give you relatively even lighting for the two boards.

(Continued from page 609)

In connection with the illumination you may find it necessary to insert a light shield between the two boards to prevent part of the light for the reflected title from falling on the other. If that occurred it would not only upset the balance of the lighting but would also probably



High viewpoint yields an attractive composition and gives an effect of quaintness to the shot.

cast a shadow across the direct board. In order to simplify the procedure as much as possible I have found it best to use a single photoflood for each title where that can be arranged (i.e., where the title is small enough to be covered evenly by the central "hot spot" of light from the flood).

The operation of the device is simple in the extreme and merely requires that you should set up your two titles, the lamps and the camera and then to shoot in accordance with the undermentioned routine:—

1. The first title should be in the reflected board.
2. The sliding mirror should be in position to reflect the reflected board.
3. Start the camera and run for the necessary period required for the reflected title.
4. At the conclusion of this period and with the camera still running withdraw the sliding mirror slowly and smoothly from its place before the lens.

(Concluded on next page)

Professional Films

(Continued from page 629)

St. Louis." That is all—we never see Lindbergh himself or hear any more of his flight—but it is enough.

An ingenious version of a well-known device is used in that amusing sentimental light-comedy, *The Young in Heart*. At one point in the action a hammer hitting an anvil appears on the screen, against a completely dark background. The camera moves back until the anvil is quite small, and then to our surprise the picture dissolves into a close-up of Douglas Fairbanks' head as he is lying in bed. This way of suggesting the feeling of the morning after the night before is novel and humorous.

It may be compared to the shot of Fairbanks and Roland Young, both immaculately dressed, facing the camera and evidently watching something with intense gravity. At regular intervals they look upwards, and together raise their top-hats as if in some solemn ritual. When another shot shows us what they are watching, we are conscious of having had our legs pulled: they are merely looking curiously at a squad of builders at work, and every time a crane hauls up a basket of rubble in front of them they raise their hats to keep the dirt from falling on their heads.

A parting word about *Suez*—most unhistorical of historical films ever. If you really want to appreciate its incredible distortions of fact, read up rapidly the life-story of Ferdinand de Lesseps in a good encyclopaedia before seeing the film.

Amateur Cine World "Special" Next Month

Next month's issue promises to be particularly interesting. The "Ten Best Films of 1938" will be announced, together with those given honourable mention (and a special leader) and there will also be the first *Amateur Cine World* "Special." This is a 5,000 word monograph on exposure which will tell you all you need to know to get consistently good exposures in your work this year. An outline of its scope was published last month. Very briefly, it deals with basic principles, use of meters, film speeds, colour and meter adjustments for artificial light.

The Wipe Titler

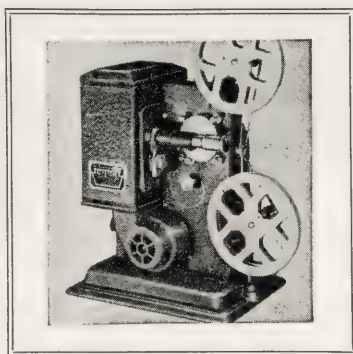
(Continued from previous page)

5. Let the camera continue running until whole length of second shot has passed through.

Two final comments are that the sliding mirror should be kept as close as possible to the lens hood of the camera, and that I find it is easier to obtain a smooth action in withdrawing the mirror rather than the reverse (i.e., pushing it) hence the first title is always in the reflected board. This latter point is not, of course, essential, it is merely a matter of convenience and ease of operation.

This gadget has given me a lot of use at practically no cost and it will do everything I have claimed for it, so I am certain that it will serve any reader who cares to construct it equally well.

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Makers or Agents. Zeiss-Ikon, Ltd.

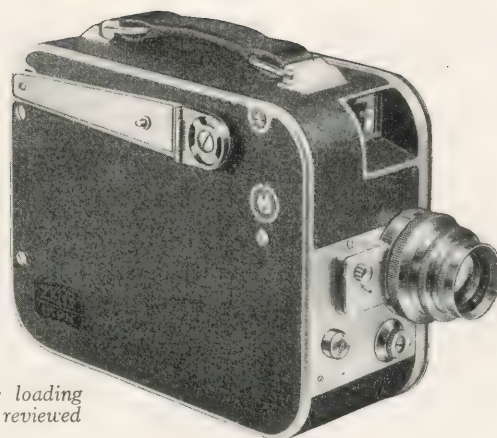
Construction and Finish. The body and door are of die-cast alloy, the exterior covered in black leather, but with the metal showing around the edges and polished. The external and internal fittings are plated and bright polished, with the exception of the winding handle and the face-plate on which the lens is mounted. These have a light gray semi-matt metal finish. The whole appearance of the instrument is most handsome.

Film Size and Loading. The camera is designed to take 50ft. of 16mm. film in the magazine which was introduced for the Magazine Cine Kodak.

Exterior. The right side of the camera bears the motor winding crank, which tucks down flat when not in use. It is 3" long, and is used anti-clockwise, and it takes 48 turns to wind the camera fully. In front of it is the control for continuous running or single picture. Above this is a small button, controlling masks in the optical finder. Both these controls are sunk into the body of the camera and are rotated by bearing down with the finger tip on their knurled outer faces.

The rear of the instrument shows, at the top left, the eyepiece of the optical viewfinder,

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reports based in all cases
on thorough tests.*



*The magazine loading
Movikon K16 reviewed
on this page.*

which can be slipped upwards to accommodate for parallax. Two positions, '9' and '4' respectively, can be used when the camera is focussed on these distances in feet. The settings are indicated in a small window immediately below the eyepiece. Below this is an engraved plate giving 20 exposure indications under five different states of light, and in conjunction with additional information in the instruction book, proved very efficient. The footage indicator is gear-operated and has a clutch mechanism which only comes into operation when a magazine is loaded into the camera, and presses on to a small plunger in the interior adjacent to the footage meter.

The speed control, which is a rotatable button with knurled head, gives an infinite

variety of speeds between its two extremes, the figures for 8, 16, 24 and 64 pictures being marked. The starter button is pressed downwards into the body of the camera to operate it, and is drilled and threaded in its centre to take an antinous release.

The lens mount is of the bayonet type, with a small release button enabling quick removal and replacement of the objective. The lens supplied as standard is a 2cm. f/2.7 Zeiss Tessar. A Zeiss Sonnar f/1.4 can be obtained as an alternative. The focal length of 20mm. is a little shorter than usual practice, giving a slightly wider angle at a given distance than the more normal 25mm. lens.

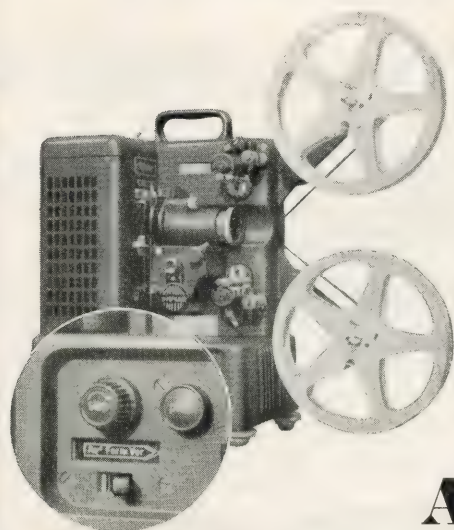
The other feature of the front of the camera is the front element of the viewfinder.

(Continued on next page)

DITMAR DUO PROJECTOR

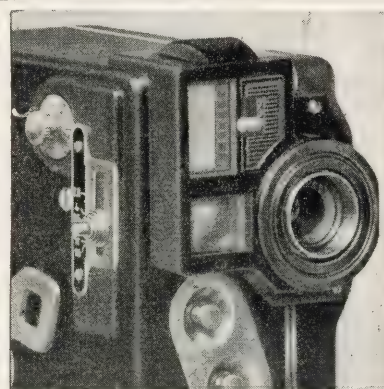
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Latest Apparatus (Continued from previous page)

It is generous in size, being nearly $\frac{3}{4}$ " wide, and its outer limits show the field of the 20mm. lens. A mask line for a 25mm. lens is engraved on the finder, and by means of the knurled button referred to earlier, a multiple mask for 50mm. and 75mm. lenses can be swung into position. The finder lens has a cross and a circle engraved on it, and by using these, in conjunction with the movable back eyepiece, a wide variety of adjustments can be made for parallax when taking close-ups. The camera lens will focus down to 4 feet.

Interior. The interior of the camera has an appearance strongly reminiscent of the Magazine Cine Kodak, in that there are the same general arrangements of the housing of some of the mechanism; there is a central spindle with spurred end to connect with the take-up mechanism of the magazine, and there is, of course, no presser pad, while the claw is on the lens side of the film channel.

The main omission is the automatic magazine opening device which is incorporated in the Cine Kodak. This means that the user has to slide back the shutter on the gate portion of his magazine before loading it into the camera. Experience shows that only one frame is fogged and that, in our opinion, is completely unimportant.

It is only a matter of a few seconds to load the camera, and it functions with outstanding sweetness and smoothness. The claw is single, of the spring-loaded type and robust in construction. The path of the claw is somewhat oval in tendency but in practice

this seems no drawback. 20 feet of film can be run off with one winding, and there is no apparent loss of speed right to the end of the winding, when the instrument cuts off abruptly.

Prices. Camera, in card packing, with f/2.7 Zeiss Tessar, £31 0 0. With f/1.4 Zeiss Sonnar, £41 10 0.

Remarks. This may be termed an 'aristocratic' version of the magazine type of instrument. It is really handsome in appearance, well designed, comfortable and efficient to handle. The 'red dot' system is particularly praise-worthy. An excellent instruction book, giving a good deal of useful information, is supplied.

On the focussing scale of the lens is a red dot, and on the aperture scale another, and when these are opposed to two black dots also on the lens the instrument can be used as a 'fixed focus' camera—an advantage to the tyro.

TITLING OUTFIT

Name. Cinecraft New Universal De Luxe Titler.

Makers or Agents. Cinecraft Supplies, Ltd., Camera Corner, Palmers Green, London, N.13.

Construction and Finish. A hardwood base 2' 6" long by 5" wide, carries on its extremities two heavy wooden blocks $1\frac{1}{4}$ " thick and 3" high, which in their turn support two parallel metal rails 3" apart.

On the centre of one of the blocks is located a vertical hollow spindle 4" long,

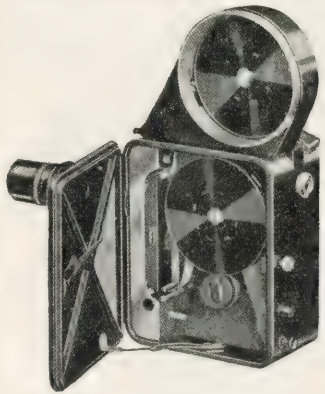
which in its turn holds the centre spindle which forms part of the title card holder. Both spindle and holder can be rotated and adjusted vertically and locked in position by two knurled-head screws.

The title card holder consists of two parts. The first of these is a metal 'T,' the upright being the spindle above referred to, and the cross-piece a bar of $\frac{5}{16}$ ths square section. The actual title-card yoke is a heavy piece of channelled metal, with an upright at each end. The opening of the channel faces downwards and fits on the square bar of the T-piece, so that the yoke as a whole can be adjusted sideways in either direction, and then set by means of two locking screws. The two verticals have springs to hold the title-cards, and also support a horizontal platform with four slots, to take cut-out models, effect cards and other devices.

For Vertical Titling

The heavy block which holds all the above mechanism is also pierced to take the two bolts which, with the aid of butterfly nuts and washers, hold in position the attachment which enables the whole outfit to be used in a vertical position. Swung from the base of the same block are the two arms, of 9" radius, which carry at their extremities the two lamp-houses. These are semi-tubular in shape, of polished aluminium, with wooden top and base, the latter fitted with bayonet lamp-holder. The lamp-houses are rotatable on the arms and adjustable for angle.

The camera platform runs freely along the two rails of square section, being held in position by heavy metal channelling, with a knurled set-screw on one side to lock it into any desired position, whether the titler



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Eumig '8' mm. 250 watt, as new	- - -	"	£9 10 0
" 9.5 250 watt, perfect condition	- - -	"	£10 10 0
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is being used horizontal or vertical. The platform on the present model is somewhat sturdier than hitherto, runs more freely without any tendency to chatter, and is particularly accurate.

Projecting downwards from the platform is a long pointer which nearly touches the baseboard, and which moves against a scale of 24 different settings. These coincide with a list issued by the makers of the titler and enable a number of well-known cameras to be set in correct position with the minimum of trouble and delay. The left side of the cradle has a metal lip projecting upwards ensuring parallelism between the axis of the camera lens and the rails on which the platform runs.

All the wooden parts of the instrument, the title-card yoke and the exteriors of the two lamp-houses are finished in hard black enamel. The rest of the outfit is chromium plated. It is a handsome piece of apparatus.

Accessories. Provided with the outfit are a number of accessories. The Positioning Guide is a strong card, with a centre circular aperture. This is dropped in the title-card holder, and the camera on its cradle is run right up to it, and its lens placed central in the hole. It is then correctly centred.

A double-sided, black, velvet-paper covered board background is provided. Like all the other title cards this measures 8" wide by 6" deep. There is a similar black double-sided board, but with central pins at either end which are supported in trunnions on the title-card holder and enable the board to be revolved on this horizontal axis. Felt letters are used with these boards, and a fount of $\frac{1}{2}$ " white felt letters is provided. There is an opal panel, 8" x 6", for effects work, and black grease-pencil for use on this.

A fount of $\frac{1}{2}$ " white celluloid letters is supplied and a tin of adhesive which will enable them to be used on any surfaces, e.g., bromide prints, and removed again without damage to letters or to surface.

Price. The New De Luxe Model costs £5 5 0 complete.

The New Senior Model, which is a simplified edition of the above apparatus, but with the same accessories, costs £3 19 6.

Both are supplied in strong card boxes.

Remarks. These titlers, which fit all cameras, are precision jobs which, at the same time, combine a high degree of flexibility of movement. They are of very considerable interest to the man who is genuinely interested in making a real job of work of one of the most interesting aspects of movie-making—the editing and titling.

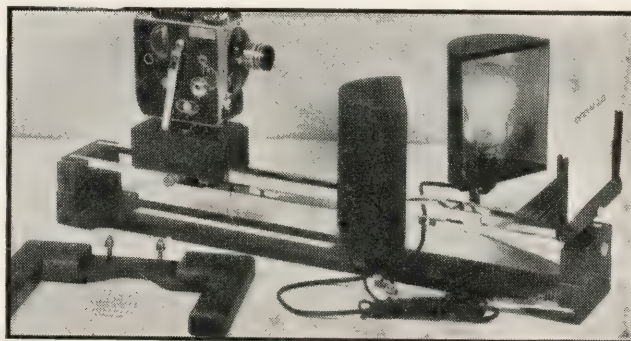
Cinecraft Ltd. are supporting this device with an excellent range of accessories which can be obtained at economic prices. For example, there are several ranges of felt letters, both upper and lower case, including roman, modern, standard and script types, in two different sizes, and in white, black and grey. There are also founts in a number of colours. Fancy backgrounds, a title flap, felt letter drum and a change-over device can also be obtained. There are several choices in celluloid, metal and magnetic letters. Altogether the Cinecraft range forms one of

the most comprehensive for the title maker which is available in this country, and the company is to be congratulated on its enterprise.

CAMERA ACCESSORIES

Name. Kodak Pola Screen—and associated accessories.

Makers or Agents. Kodak Ltd., Kodak House, Kingsway, London, W.C.



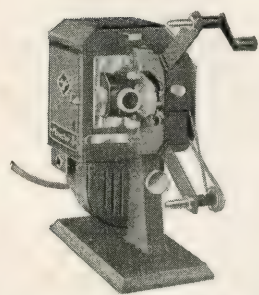
Cinecraft New Universal De Luxe Titler

Description. The advantages of the Pola screen are made available in convenient form for the sub-standard cine worker in the range of accessories described below. They are available for Kodak cameras series V, VI, VII and VIII. The complete equipment consists of the Pola screen cell, the adaptor ring for the particular camera with which it is to be used, and the lens hood.

(Continued on next page)

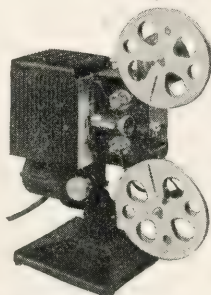
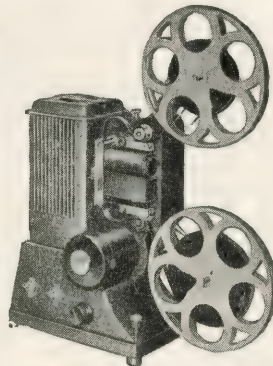
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16mm. Kodascope EE, 400 watts, all volts. A.C. As new. List £25 ... £19 0 0

16mm. Keystone, 750 watt, complete for all volts. A.C. As new. List £36 £28 0 0

16mm. Victor, 500 watt, all volts. A.C./D.C. Original cost £60. Unmarked. £32 0 0

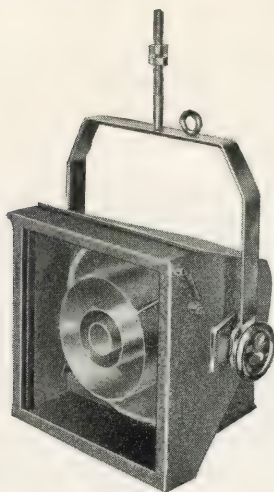
16mm. Keystone, 500 watt, all voltages. List £26 10s. As new ... £19 0 0

16mm. Kodascope C, 100 watt, all volts. Overhauled by Kodaks. Choice of three. £7 10 0

16mm. De Vry, 200 watts, all voltages. A.C./D.C. Perfect order ... £9 0 0

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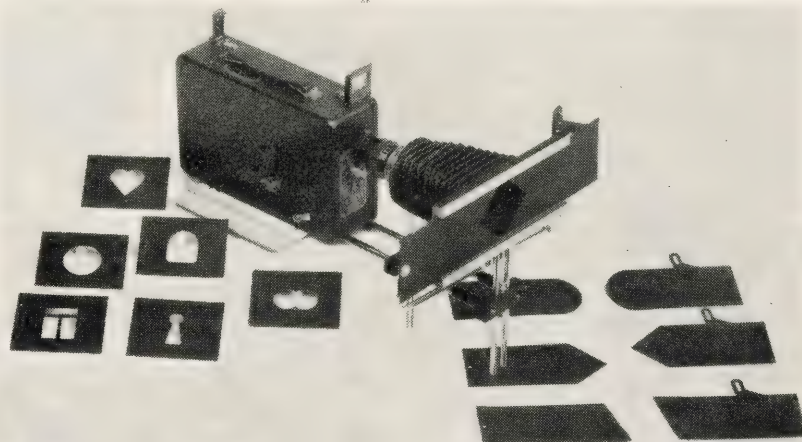
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The adaptor ring consists of a tube, the rear end of which is split into 12 segments which, when sprung into the front of the lens barrel, hold the device strongly in position. The inner side of the front of the tube is threaded and into this screws the Pola screen proper. To the outer edge of this cell screws the lens hood.

The object of the Pola screen is to 'Polarise' the light which passes through it. Light rays not only radiate from the source, but also vibrate outwards in all directions at right angles to the directions of the rays. The Pola

is shown by an indicator handle about $\frac{3}{8}$ " long projecting from the periphery of the cell. The screen can be adjusted visually to the correct angle away from the camera and then clipped into position with the handle at the same relative angle. The Pola screen necessitates working at one stop larger than normal. It can be used in conjunction with a normal type of filter, when the factor 2 for the Pola screen must be multiplied by the factor of the filter to arrive at the total increase of exposure required.

It can be used as a neutral density filter



The Wizard Compendium reviewed on opposite page.

screen selects the vibrations in one angle only and eliminates the others. It will be realised that if the screen is placed in the path of ordinary unpolarised light only one plane will be left, but if it is placed in the path of light which is already polarised in one plane the Pola screen can be placed at such an angle that it will either pass that light on virtually unaffected or alternatively so that it will entirely absorb it.

There are two main sources of polarised light of interest to the cinematographer: (a) Blue sky light arriving at right angles to the rays of the sun and (b) Light reflected at about 35 degrees from any non-metallic surface, e.g., windows, glazed pottery, cellulosed finished motor cars, and similar objects.

An Outstanding Example

It thus becomes possible, by rotating the Pola screen to arrive at a position where this light is wholly or partly stopped from reaching the film. For example, skies can be darkened without altering the main portion of the subject, and reflections from shiny surfaces can be eliminated when the correct conditions exist. An outstanding example is the photography of fish beneath the surface of a pond, when this would be impossible without the Pola screen. Ordinary specular reflection from other objects is merely polarised by the Pola screen, but this does not leave any apparent effect on photographic quality or colour rendering. The Pola screen is not a colour filter in the ordinary sense of the term.

The angle at which the screen is adjusted

without altering the colour balance. If a very dense neutral density filter is required, two Pola screens may be used together. With the handles parallel only about 30 to 35 per cent. of the total light will be passed, i.e., $1\frac{1}{2}$ times the aperture must be given, the factor then being 3. By varying the relative angles of the two handles, a progressive increase in density is obtained until, at 90 degrees, the combination of two Pola screens passes only 1.2 per cent. of the total light, and the factor is 85. This property would be very valuable to a worker who, by force of circumstances, had to use Super XX out of doors on a sunny summer day, or to a worker recording a subject including a light of extremely high intensity. Prices from 52/6.

16mm. FILM ENLARGER

Name. Kodak 16mm. Enlarger.

Makers or Agents. Kodak Ltd., Kodak House, Kingsway, London, W.C.2.

Description. In general design and appearance this instrument resembles an ordinary roll film camera of the folding type with conical bellows, metal front and the back to hold the film, with a lazy tongs device between the front and back. It takes film of the 616 size, and $2\frac{3}{8}$ " x $3\frac{1}{4}$ " negatives from 16mm. originals can be obtained.

The film holder and optical system are placed where the lens would be in an ordinary camera. A short metal tube about $\frac{3}{4}$ " long projects from the front plate of the camera. At its outer end it bears a flat circular plate about $1\frac{1}{4}$ " in diameter, in the centre of which is an aperture the size of a 16mm. frame.

Hinged to this plate is the presser pad, which is circular in form, the centre being a flashed opal diffuser. The actual presser pad floats on a steel spring and is positioned when in use by means of four steel pegs on the flat circular plate. The film is put between the plate and the presser pad.

At the inner end of the tube is the lens of the enlarger, about $\frac{1}{2}$ " in focal length, and behind this, supported on the camera front proper, is the shutter, which is controlled by a short lever at the side. This is set to give 'Time' exposures only, one stroke of the lever opening and another closing the shutter.

The makers recommend the use of Kodak S.S. Film in conjunction with photoflood lighting. If a No. 1 Photoflood Lamp in the usual type of reflector is placed 5 inches from the gate the exposure varies between 2 seconds for a light frame to 8 seconds for a dense one. A series of exposures can be made with great rapidity, and the resulting film sent to your dealer for developing in the usual way. As, however, normal D. & P. work is designed to give bright results from ordinary snapshot exposures, the worker will find it desirable either to send the film to a miniature camera processing specialist or to do his own developing if he wishes to obtain soft negatives retaining the gradation of the original picture to the greatest extent.

Price. £4 10 0.

Remarks. This is a practical little instrument which will appeal to many workers because it will enable them to prepare enlargements without the need for any darkroom. The practical worker with a darkroom will, however, obtain the most satisfaction. He will be able to check up on his exposures by developing the results with the minimum of delay, and will also be able to adjust

developing time to the requirements of the individual picture.

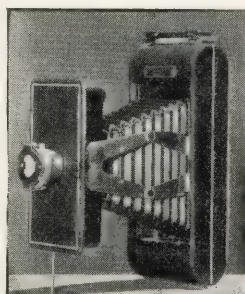
CAMERA ACCESSORY

Name. Wizard Compendium.

Makers or Agents. Cinique, Ltd.

General Description. This device consists of a camera baseboard which also supports a lens hood and mask and effects box. The baseboard is of heavy gauge pressed alloy sheet with matt grey finish. This carries below it 2 parallel alloy tubes, projecting forward, spaced at a distance of $1\frac{3}{8}$ " to centres, and projecting to a distance of 6". These tubes are rigidly fixed to the plate. A tripod screw with a broad knurled head is provided. It can be screwed in one of several positions to fix the camera to the baseboard and is itself drilled and threaded to take the normal screw of the user's tripod. Its very broad head forms an excellent bearing for the whole set-up on the tripod head.

At the right of the baseboard is a movable fence which can be moved laterally and locked in position. It works in conjunction with a small plate rotatably mounted on the end of a small bolt on the left of the base



Kodak 16mm. Enlarger.

plate. Rotating this bolt drives the small plate up against the camera body, which is then held between the plate and the fence above referred to. It can thus be returned accurately to the same position as often as is required without readjustment.

The two projecting tubes form a runway on which are supported the parts of the hood and effects box. The back element of the lens hood is a ring with an internal diameter of about 1" which is supported on a vertical tube. This in its turn is carried by a cradle which spans the parallel horizontal tubes and slides along them. The vertical tube can be adjusted to bring the centre of the ring to any height between 1" and $5\frac{1}{2}$ " above the base-plate, and all these adjustments can be locked.

Two Advantages

The front element of the lens hood, which is also the mask and effects box, is supported on two vertical tubes, similarly held in a cradle running on the horizontal tubes. All these can be adjusted and locked. The front and back elements are connected by a set of conical leather bellows. This not only has the advantage that the length of the lens hood can be adjusted to suit the lens in use, but also the transverse internal pleats of the hood avoid the difficulties of internal reflection sometimes encountered with hoods of the normal tubular type.

The front plate to which the bellows are attached measures 6" long by $2\frac{3}{4}$ " high, with a central opening $2\frac{1}{2}$ " square. The pleats of the bellows reduce this at top and bottom and the usable opening conforms to the shape of a cine frame. Top and bottom of this

(Continued on next page)

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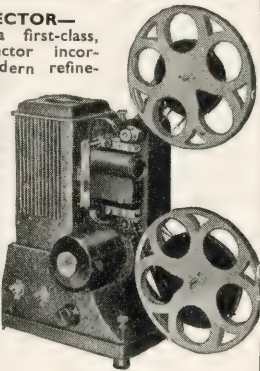
9.5mm. Specto, 200-250v., as new	£11 18 6
9.5mm. Coronet II, List £9 17 6	£6 19 6
9.5/16mm. Bolex DA, List £29 17 6	£17 17 0
9.5mm. Pathe Complete Imp Outfit	£3 19 6
9.5mm. Dekko Hand Turned, all mains	52 6
9.5mm. Pathe Home Movie	29 6
16mm. Ensign Alpha-16, 100w.	£5 5 0
16mm. Kodascope C, 100w.	£4 19 6
16mm. Agfa, 100w.	£6 19 6
8mm. Admira f/2.9, var. speeds, etc.	£7 19 6
8mm. Keystone, f/3.5, etc.	£5 19 6
8mm. Kodak f/3.5, as new	£6 15 0
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9.5mm. Miller, f/2.8, var. speeds, etc.	£5 12 6
16mm. Magazine Cine Kodak, f/1.9	£26 19 6
16mm. Kodak B, f/3.5 anast.	£5 17 6
16mm. Kodak B, f/6.5 anast.	59 6
16mm. Ensign Kinecam, f/3.5 anast.	59 6
16mm. Ensign Kinecam B, No. 6, f/1.5	£19 19 0

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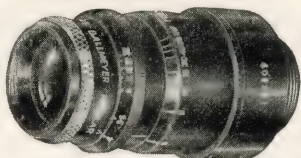


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or Monthly Payments of 17/-

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New Cine Apparatus (Continued from previous page)

plate are opposed channels which enable wipe masks or effects masks to be slipped into position. The wipe masks are made in pairs and work in a horizontal direction only, but a variety of effects is obtainable—diamond, interlocking, V-shaped, straight, diagonal, twin semi-circles convexly opposed, the same opposed convex to concave, etc. These work in the two rear pairs of slots.

The third pair of slots takes the effects masks which slide up to a positioning stop. The shapes include, binocular, circular, heart, keyhole, arch and window shapes. It is possible to use wipe and mask effects on the same shot, e.g., dissolve from a keyhole view to a full view of the same room. All these masks are finished dead matt black and are packed in small leather wallet.

Price. £6 10 0 complete.

Remarks. An outfit of great interest to the man whose interest lies in the mechanically technical side of movies, or one who appreciates the value of special effects in assisting dramatic interest. The outfit is sturdily made and will stand up to hard work.

We hope it may be possible in later models for the wipe masks to move vertically as well as horizontally, but we understand the present effects are only fore-runners of a steadily growing range of devices which will be issued in connection with this outfit. For example, we were able to see an advance model of a radial wipe device in which a most ingenious variant of the iris diaphragm is used, not to iris down, but to sweep the picture off the screen by a fan-like movement.

Name. The Small Wizard Compendium.

Description. This is a very simple device, consisting of a light alloy tube, finished matt black. This tube measures about 1 3/4" long, with an internal diameter of 1 1/8", ribbed to kill light reflections. A small locking screw with external milled head holds the device on to the lens of the camera, and there is also a flat leaf spring. Should the internal diameter be too great, an interior split ring can be used to adjust the device to the size of the lens barrel. This has an internal diameter of 15/16ths, but will close down below this.

The front end of the tube opens out into a broad, flat flange on the front face of which

are supported the two halves of a combined mask which close scissor fashion and are controlled by an antinous release. Two effects mattes are provided; they are slipped into the front of the tube and held in position inside the flange by means of a small ball catch. A circle shape and binoculars are available, and others will be supplied in the early future.

Price. £2 10 0 complete.

Remarks. This is rather limited in its range, but will enable the worker to put in a few interesting effects to his film without indulging in heavy expenditure for apparatus.

PROJECTION ACCESSORY

Name. Heayberd Portable Auto Transformers.

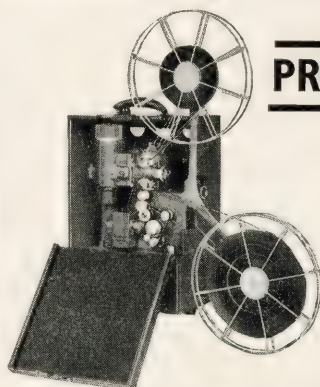
Makers. F. C. Heayberd & Co., 10, Finsbury Street, E.C.2.

General Description. Five models of this transformer are available, with outputs respectively of 100, 250, 500, 750, 1,000 and 1,150 watts. We describe the 500 watt model as typical of the range.

A well-made transformer of the iron core type is contained in a sheet steel housing measuring 9" long by 6" deep by 6 1/2" high. On the front face of the instrument there is centrally placed a small plate giving the wattage output of the instrument, and around this in triangular formation are the voltage control unit and the input and output sockets. These are all of black polished bakelite with white engraved figures and letters.

The instrument covers an input voltage range from 200 to 250 volts, and six tapings at intervals of 10 volts are led to the rear of the voltage control unit. This consists of a circular plate marked with the six voltage positions, against which a knob can be revolved to place a pointer in any one of the desired positions. The placing is very positive and there is a dead-spot between each pair of positions which is equally positive. This provides a desirable safeguard to the projection apparatus. Voltage output is 100 to 110 volts.

The input to the instrument is via a socket which is connected to the main cable and goes to a three-pin plug, the third pin being the earth connection. The output is from a two-pin plug to a matching socket on the projector cable. There is no danger in this



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arrangement as the plug pins are recessed well inside the machine. In fact, both socket units fit down well inside their respective plug housings, thus giving the maximum physical strength combined with absolute safety. Plugs and sockets are of first-class quality.

Remarks. On test the transformer stood up very well to the demands made on it, which were well above its rated output. It is simple and direct in use, a point of much value to the electrical layman.

Wherever alternating current is available the transformer is much to be preferred to the resistance which is most often used. It eliminates the unnecessary use of current in the production of wasted heat which is inevitable with the resistance. Its only drawback is a small increase in weight. In the present instrument the variable voltage device can be used instantly to provide a means of controlling the brilliance of the projecting light, and one use which occurs to us is in editing.

By reducing the output to its lowest possible limit the projector can be made to turn over slowly, while the light burns dimly, and in this way film which is being edited can be leisurely projected at a short distance. When it is desired to project a sequence which has been cut it is only the work of a few moments to adjust the output to normal, put aside the temporary miniature screen, adjust focus and run the film at normal speed and illumination.

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(Note. The figures in the above code give the rated wattage output, e.g. C.500 is rated at 500 watts).

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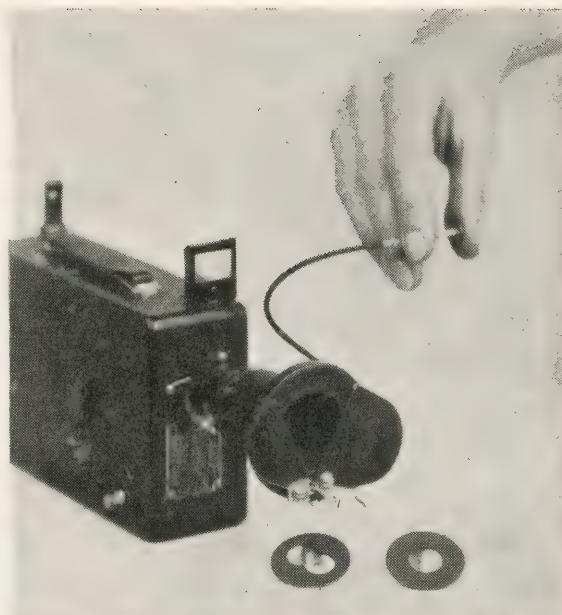
Name. Focussing Viewfinder for Magazine Cine Kodak.

Makers or Agents. Kodak Ltd., Kingsway House, London, W.C.

Description. At first sight this instrument looks somewhat clumsy and formidable, but examination reveals it to be exceedingly well designed. The external dimensions correspond exactly with those of the charger which normally fits the camera, and the finder is slipped into the Magazine Cine Kodak in exactly the same way as the charger. When in position in the camera the front part of the finder is in close contact with the film gate so that a small focussing screen is in exactly the same plane as the film will later be.

Normally the Magazine Cine Kodak cannot be operated with the camera door open, and the focussing viewfinder can only be operated with this door open. To overcome this the instrument is provided with a small peg held on a tiny chain, which can be inserted in an aperture in the camera at the top front of the interior, and thus enables the shutter to be moved aside.

From the focussing screen the tubular finder extends the whole length of the camera and beyond it at the rear to enable the operator to bring his eye close up to the eyepiece.



The Small Wizard Compendium. (See opposite page)

On the tube of the finder is a movable knot or clip which adjusts the internal optical equipment to two different working positions. With the knob at the rear the operator can see the complete picture which is being projected into the film gate by the camera lens, apparently slightly magnified. He can

(Continued on page 648)

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What the SOCIETIES Are DOING

A.C.A. (Newcastle & District)

(Hon. Sec. : 24, Leazes Terrace, Newcastle-upon-Tyne, 2).

Recent events : annual dinner and dance, demonstration of processing by J. Wrightson and A. Garland, projection of members' films. During March : films by London A.F.C., several nights devoted to screening of members' films.

A.C.S. of India

(Headquarters : Mehrwan Building, Sir P. M. Road, Bombay).

Reports and stills for the April issue of "Amateur Cine World" should reach us not later than February 27th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The names of all those engaged in the production will be engraved on it, so that it will be a permanent reminder of a successful team effort. The plaque is so designed that it can be hung in the studio or theatre if desired.



Ralph Richardson, Robert Donat and Rosalind Russell in a scene from "The Citadel," released this month and reviewed in this issue.

Rs. 250 have been allocated for starting a library of films, which the Editor of *Amateur Cine World* is to select. A further rs. 250 will be allocated later. Competition, "Ten Best Films of the East," is to be organised this year, ten bronze plaques as awards and prizes by manufacturers. Details later.

The Maharajah entertained members on an outing to Lunavada, programme including big game shoots, jungle rambles, duck shoots, etc. F. Berko, professional cameraman, spoke on amateur production problems recently and showed his 8mm. documentary film on ice cream.

Apex A.C.C. (Thornton Heath)

(Hon. Sec. : R. E. G. Copp, 14, Carolina Road, Thornton Heath).

Newly formed club which has held two very successful meetings. As yet they have no studio but a farcical comedy is in preparation, designed to 'test their strength' before anything more ambitious is attempted. New members welcome.

Balham A.C.S.

(Hon. Sec. : B. Lambert, 71, Abbeville Road, Clapham, S.W.4.).

In Production : *The Vacant Chair*, 16mm. comedy about a young married couple who, being hard up, start in business as pseudo

spiritualists. But the spirit of Uncle George returns through the mediumship of the wife and resumes his earthly habits of drinking and gambling, to the profits of the couple, but the dismay of their clients.

There are vacancies for two new members, preferably actors.

Blackheath F.C.

(Hon. Sec. : J. Gibson, 6, St. Germans Place, Blackheath, S.E.3.).

In Production : *Peace at any Price*. Shooting on the studio-built interior of a drawing room is nearly completed. Since the studio is also used as a theatre the sets have to be dismantled each time the monthly meeting comes round. The club's local newsreel will include shots from the Blackheath Carnival and the local operatic society's latest show. The latter were fully exposed at normal speed and usual stage lighting with under-run bulbs.

Bradford Cine Circle

(Hon. Sec. : A. C. Whitehead, The Towers, Clayton, Bradford).

The Circle's new theatre was opened recently with a programme of prize-winning I.A.C. films. Michael Dillon, who attended (his latest film, *Eight Millions*, documentary of London life, will shortly be generally

released) gave a short talk. The theatre is in a converted mews ; it is fitted with screen floods, dimmers and panatrope, all controlled from operating box. Seating capacity : 60. There is a small buffet in the retiring room where future meetings are to be held.

Bristol C.C.

(Hon. Sec. : Miss M. Mogridge, Coombe Cottage, Coombe Dingle, Bristol).

Recent events : Talk, "How to use a Cine Camera," by R. F. Warne, projection of films, mostly in colour, from library of Lloyd George. Several members are to pool resources to produce documentary films in the summer.

Catford Film Players

(Hon. Sec. : 7, Station Buildings, Catford).

In Production : *The Power of the Invisible*, 9.5mm. Described as something unusual.

The premiere of *Three Infernal Jokers* (adapted from the story by Lord Dunsany) takes place at Langley Rooms, Green Man Hotel, Catford, on March 10th. It is hoped that Lord and Lady Dunsany and the Mayor and Mayoress of Lewisham will be present. The film has taken nearly a year to make and since it has a cast of nearly 100, most of whom will be present, early application for tickets (1/6 and 2/-) is advised. Programme will include *Madeira*, colour film, described as containing some perfect colour shots.

The secretary writes : "We have been very unlucky lately. Secretaries of some cine societies fail to reply to our letters ; we are wondering if other clubs experience this difficulty. We wrote to one three times, and still no reply."

Catholic F.S.

(Assist. Sec. : 36, Great Smith Street, Westminster, S.W.1.).

Unknown Ireland, members' 16mm. film of life, work and customs of the Blasket islanders in their wild home off the Kerry coast, was given its premiere recently. Men are urgently needed for the crowd scenes for a Passion Play to be given at Easter. The Filmo talkie was recently demonstrated. The projection unit is to give Lenten displays.

Diamond Film Productions

(Hon. Sec. : H. Chalkley, 11, Osborne Grove, N.4.).

In Production : *Murder in the Museum*. A model of the outside of the museum, with roads and traffic, is being built out of 1/4 in. card which has proved surprisingly effective. Lack of members is holding up production. Readers in the Hornsey and Finsbury districts would be very welcome.

Edinburgh C.S.

(Hon. Sec. : Miss E. H. Kemp, 152, Greenbank Road, Edinburgh, 10).

In Production : *Mrs. Mason Wants to Know*. 9.5mm., 400 ft. comedy about some 'Lodge widows' who gatecrash into a Lodge meeting, disguised as men. The 'ceremonies' enacted promise to be a revelation to others besides Mrs. Mason.

Recent events : annual dinner at which J. R. Poole recalled some of his adventures in the early days of the movies when he toured villages giving film shows, and lecture on the highlight system by P. C. Smethurst.

Finchley A.C.S.

(Hon. Sec. : 27, Lullington Garth, N.12).

Latest monthly circular records recent showings of members' films, L.M.S. railway films and 16mm. productions from Montague Pictures. 'New Year aspirations' include : "Studio all lit up, proscenium curtain hung and filmable stories from all members."

Hampton Amateur Movie Makers

(Hon. Sec. : G. K. Williams, Oak Cottage, Oak Street, Oswestry).

In Production : *Keeping Fit*, film inspired by the Keep Fit campaign.

The studio has now been completely fitted out. Adjustable overhead lighting has been installed and iron stands procured for other set-ups. Decoration of the adjoining club room has been completed. Films are shown here as well as in the society's cinema.

Harrow C.S.

(Hon. Sec. : A. A. Brown, 40, High Street, Harrow-on-the-Hill).

A new society. Mr. Brown was convener of the first meeting, so, until further news is received, we have designated him secretary and called the club, for purpose of easy reference, the Harrow C.S. Both may be changed, of course. A miniature theatre is already at the disposal of the club and it is hoped to incorporate sound, since facilities are available.

Hyde C.S.

(Hon. Sec. : G. Wain, 170, Dowson Road, Hyde, Cheshire).

Recent events : talks on still photography,

(Continued on next page)

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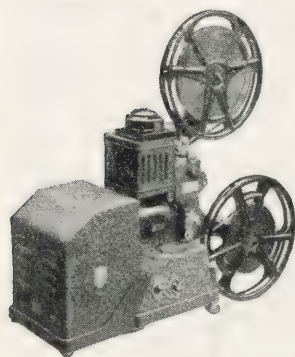
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CLUB REPORTS

(Continued from previous page)

amateur cartoon work, sound heads (with demonstration of Pathe Vox) and editing gadgets. The public show takes place in a few days' time. Members are interested in the suggestion of the Federation of Cinematograph Societies that a Northern Section be formed so that meetings similar to those in London may be held. Other societies in the North, please copy!

Ilford C.S.

(Hon. Sec. : S. Martin, 134, Malford Grove, Wanstead).

The first section of the annual competition was judged recently at club headquarters. The cup for the 16mm. class was won by S. Martin with *Early Worm*, which was warmly commended by the president, G. H. Sewell. *Switzerland*, 1938, awarded an *Amateur Cine World Leader*, narrowly beat *Airplanes*. The colour films will be judged on February 16th; all interested are welcome.

Kingston C.C.

(Hon. Sec. : J. W. Kelsey, 24, Sandhurst Avenue, Surbiton, Surrey).

Club is now entering on its fourth year. It has produced a large number of story films, one of which was one of the *Amateur Cine World Ten Best Films of 1937*. There are vacancies for four men and six ladies.

Liverpool A.C.S.

(Hon. Sec. : W. Hope, 106, Breck Road, Anfield, Liverpool, 4).

In Production : *Who Knows?* 9.5mm. comedy-drama. Shooting begins this month. The president, Mr. Moody, Director of Vernon's Pools, has offered the use of his well-equipped studio.

George Formby's *No Limit* will be screened with some amateur films on Feb. 19th, one of them, un-named, described as one of the best amateur productions made. Admission free by ticket.

London A.F.C.

(Hon. Sec. : Miss M. Jasper, 99, Cambridge Street, S.W.1.).

An extraordinary general meeting takes place on February 16th, to discuss matters relating to coming club productions. There are now a few vacancies; ownership of apparatus is not essential. The projection unit is still very busy. After two shows in Bellingham a third was arranged at short notice. In addition, there have been shows at Goffs Oak, the Tower of London, Cadby Hall and Westminster. Members undertook a share in the projection of amateur films at the Schoolboys' Exhibition under the auspices of the Federation of Cinematograph Societies, Beckenham and Wimbledon cine societies also assisting.

London Scientific Film Society

(Hon. Sec. : J. W. Harris, Kelvin House, 28, Hogarth Road, S.W.5).

Is now half way through its first season and, judging by the growing membership and interest shown by the Press, has filled a gap in London's entertainments. It is hoped that other towns will follow suit and set up an organisation of their own through which scientific films will be seen and their popularity increased. Films shown have ranged over many subjects, from biology to engineering and several have been given their first public screening by the society. Provisional programme for March 5th at the Academy Cinema, Oxford Street, W.1., includes *Rain and Its Causes*, *How the Dial Works*, *Sea Food*, *The Amoeba* and *Springs*. Tickets cannot be obtained at the door.

Marconiphone Cine and Camera Club

(Hon. Sec. : G. Spencer, 210, Tottenham Court Road, London, W.1.).

At first meeting on January 5th films by the Kingston C.C. were shown by the chairman, R. Harrington-Moore, who is also the chairman of the Kingston Club. A temporary studio has been fitted up and many members have availed themselves of its

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facilities. An annual competition and two exhibitions have been arranged for the still section; similar competitions will be held for the cine section.

Meetings are held every Thursday, cine and still sections alternating. Recent events: lectures on cameras and make-up (the last by Max Factor). Feb. 16th: Lecture on scenario writing and display of films. March 2nd, first sitting of scenario committee to choose scenario for the first production.

Newport & District A.F.S.

(Hon. Sec.: R. G. Butterworth, 156, Caerleon Road, Newport, Mon.)

In Production: *Newport County Association Football Club*, a record of the progress made by a struggling club from the bottom of the League to the top. *Cinderella of Pill*, a modern version of the old story, with local interest, Pill being a suburb of Newport. *Newport Water Supply* will be completed this year when the official opening of a great asset to the town takes place. The local Playgoers' Society's latest production, "Alice in Wonderland," was attended by the society's camera-men who obtained some excellent shots from the auditorium of the more brightly lit scenes.

The society gave its first public show in aid of the Mayor of Newport's Distress Fund, recently. Cardiff A.C.S. loaned films and turned up in force. Over £9 was given to the fund. A new proscenium is being erected and electric heating installed.

North East Cine and Dramatic League

(Hon. Sec.: J. Farrar, 49, Northolme Road, Highbury, N.5.)

The first public show, on Jan. 19th, proved very successful, every seat being taken. The main item was the League's documentary film, *Those Teeth of Yours*, which was specially commended by *Amateur Cine World*. Production is now proceeding on a thriller which was held up owing to the making of a short, called *Hobbies*, for the show.

Parkhead C.S.

(Hon. Sec.: C. W. Bell, 41, Gisborne Rd., Sheffield, 11.)

In Production: *Thomas the Toucan*. The first shots of this colour cartoon have now been taken. As the work progresses it is found that an increased speed is resulting and thus the volume of work involved does not seem quite so great. The drawings are all in charge of Mr. Humberstone who is, of course, the hardest worker in the effort.

Proverb Competition. Shooting of the films to be entered for this competition, which is based this year on the proverb, "A Rolling Stone Gathers No Moss" is in full swing. At least one effort will be in colour, and all three sizes of film are being entered. The competition closes, and judging will take place, on March 30th.

The society has purchased a Kodak enlarger for obtaining still photographs from cine film itself; several snaps have been taken from the test reel of screen tests which was taken a month ago. The prints are for sale

to members and it is hoped to raise some funds thereby. Michael Dillon, the film producer, visited the club recently and gave some helpful hints.

Planet A.F.S.

(Hon. Sec.: H. L. Dale, 72, Wellington Road, Bush Hill Park, Enfield.)

In Production: Comedy, as yet untitled, 16mm. neg-pos.

"It was very gratifying to learn," writes the society, "that each of our films entered for the 'Ten Best' Competition had been awarded a leader, and that one of them, *Refuge* (1,200ft. 16mm.) has been retained for the final judging. The other films were



Identifying a shot for the current production of the Blackheath F.C.

Chopin's Nocturne and Intrigue (800ft.) both 16mm. and *Symphony of the Seaside* (9.5mm.)

Another dance is being held at St. Paul's Institute, Winchmore Hill, N.21, on March 4th. Tickets 3/- each.

Refuge will be available for hire from the beginning of March, price 7/6, from Godfrey Best, 49, Harlech Road, Southgate, N.14.

Portsmouth F.S.

(Hon. Sec.: B. J. R. Bulpitt, "Oatlands," Bedhampton Hill, Havant, Hants.)

In Production: Kodachrome documentary of Scilly Isles flower industry.

With the annual show scheduled for March 8th, 9th and 10th, members are busy arranging the musical accompaniment, putting together a new 13ft. 6in. by 10ft. screen, and conducting a wide publicity campaign. The two and a half hours' programme will for the first time consist entirely of films produced by the society; it will include a comedy, newsreel, thriller, two Kodachrome documentaries and two short local interest films. Public support has always been strong, and if the high expectations of this year's show are justified, the society will be able to undertake an even more ambitious programme next year.

The first dance takes place at the Royal Beach Hotel, Southsea, on March 24th. Tickets 3/6 each. *What's in a Name?* will be available for hire or exchange after the annual show; others available are *She Who Laughs Last* and *Recorded Evidence*.

(Continued on next page)

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CLUB REPORTS

(Continued from previous page)

Ravensbourne Films

(Hon. Sec.: L. R. Morris, 36, Cromwell Avenue, Bromley, Kent).

In Production: *The Old Jail*, 8mm., 200ft. comedy of the misdemeanours of two miscreants. Now finished. Director Miss Willett engaged on editing. *Dead Loss*, 9.5mm. Directly recorded S.O.D., about 100 feet, written and directed by Raymond Eaglen. Rehearsals and test recordings completed. *Nothing Ever Happens*, 8mm., 200ft. Interior shots only. Script by L. R. Morris. Casting and appointment of technicians being carried out. *The Magnetic Man*, written by T. Graham-Farrish and to be directed by him., 8mm., probably 400 feet. The idea behind the script is very original and trick work of a high order will be necessary to carry it through.

The society's first production, *You Never Know* (Director, Mrs. Morris), has been completed and released. It was shown for the first time when the Catford Film Players visited the studio. A small S.O.D. talkie of the members has been successful. 16mm. colour nature studies by Vice-President C. O. Flower have been shown. Projectionist members screened pictures with an 80 feet throw, screen about 10ft. wide, 3 inch lens, to an audience of about 400. Members were recently entertained at the house of the President, F. J. Bedson. An 8mm. colour film was taken. Films entered for the Willett Cup Competition (best holiday film of the year) were judged by Norman Jenkins, *Hubby's Holiday* (Mrs. Morris) being the winner. Mr. Jenkins judged the films on their entertainment value.

Rayner's Lane Camera Club

Rayner's Lane Camera Club invite new members. Write the Hon. Sec.: G. A. Gilbert, 5, Central Avenue, Pinner. It is hoped to start production shortly.

Rex Film Productions

(Hon. Sec.: R. P. Bassett, 131, Wickham Rd., Shirley, Croydon).

In Production: *The Orphan of Beechenwood*. Details have been given several times in these columns. *Magazine No. 1*, 8mm., to consist almost entirely of interior shots. The stock has been supplied to the club by the secretary on condition that each of the several sequences shall be directed by a different member and that the crew shall in each case be changed. The subjects chosen for this film are purposely interiors in order that experiments with lighting may be tried out. *Production No. 3*. Work has been started and the director (K. Hudson) is carefully planning what should turn out to be a better production than was anticipated.

There are still several vacancies for enthusiasts, particularly those with an ability for acting. The club is looking for a studio in the South Croydon area and the secretary would be glad to have any assistance in finding suitable premises, for the present headquarters are inadequate.

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Salford C.S.

(Programme Sec. : N. S. Battersby, 91,
Moorfield Road, Pendleton, Manchester, 6).

In Production : *Saturday Afternoon*,
9.5mm., comedy, and *Ill Wind*, 16mm. semi-
documentary, have been held up since
Christmas because of fogs, floods and 'flu.
It is hoped to resume before the end of
February.

With the approach of Spring, the pro-
jection meetings are drawing to an end, with
the Public Show as *piece de resistance*. As in
previous years, this 6th Annual Show will be
held in the society's own theatre, on
March 11th, 13th, 14th and 15th, and will
include the latest society and members' films.
Seats, 2/- and 1/6.

Sheldon

F. A. Inshaw, 8, Corrie Croft, off Boyne
Road, Sheldon, Birmingham, 26, wishes to
form a cine club in his district. Ownership
of apparatus is not an essential qualification
for membership.

Southend-on-Sea 9.5mm. C.C.

(Hon. Sec. : G. A. P. Tvey, B.Sc., A.R.C.S.,
106, Southchurch Road, Southend).

A Night at the Cedars has now been com-
pleted. "We were gratified to receive an
Amateur Cine World Leader, and found the
criticism most helpful." Kidnapping is
suggested as the theme for the next film
which will consist principally of exteriors.
Films from Ledbury C.S. were screened
recently. A cartoon, eight reels of amateur
films and *A Night at the Cedars* (given its
first public showing and enthusiastically
received) were shown at the second public
film show recently. The house was packed.

Stoke-on-Trent A.C.S.

(Hon. Sec. : H. T. Morfe, 51, Beresford
Crescent, Newcastle, Staffs).

This society, and individual members,
won twelve major awards last year, a record
that will be difficult to equal. As a result
of the first public show the financial position
of the club is better than it has ever been, so
that the long discussed improvements to the
club room are now being put in hand.
T. Firkin is to advise on the design of the
proscenium. A very successful projection
evening took place at the residence of Dr. and
Mrs. G. R. Hind recently, when colour films
were shown.

Wallasey A.C.C.

(Hon. Sec. : Miss F. Morrison, 19, Kent
Road, Wallasey).

In Production. A problem story by the
Hon. Sec., centring round incidents during
a railway journey. The sets will be built in
the studio.

Films entered for the competition pre-
viously announced in *Amateur Cine World*
will be screened and judged in the studios
on Feb. 28th. Films will be accepted up to
Feb. 27th. Any type may be submitted.
Films will be judged solely on "general
appeal."

Warrington C.S.

(Hon. Sec. : P. Hughes, 1, Hilltop Road,
Lower Walton, Warrington).

Owing to unforeseen circumstances the
2nd Annual Show is postponed until
March 1st and 2nd. It will take place at the
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(Continued on page 647)

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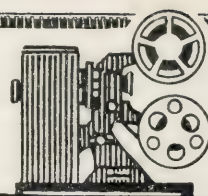
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West London C.S.

(Hon. Sec. : A. F. Shave, 14, St. Luke's Rd., Westbourne Park, W.11).

In Production. *Creeping Death*, 9.5mm. A large crowd gathered in Holland Park Road, W., and watched the shooting of a kidnapping scene. The action is supposed to take place at night, so photo-floods in reflectors were hung from the arms of lamp posts, the electric supply coming from a member's house in the vicinity, and suitable adjustment made for exposure. The use of a red filter was out of the question since the sky was very cloudy. The 16mm. unit have been shooting interiors for their production, as yet untitled.

A dance, at which it is hoped to secure the services of Billy Cotton, has been provisionally arranged for March 10th.

Whitehall C.S.

(Hon. Sec. : L. J. H. Seargeant, 32, Twyford Avenue, East Finchley, N.2).

In Production. *Getting Ready*; being made by newly-formed 9.5mm. documentary unit; it will consist almost entirely of exteriors.

Recent events: screening of the 1936 Olympic Games film, lecture by Messrs. Ilford, visit to G.P.O. Film Unit's theatre at Soho Square to see some of the new G.P.O. films. Some Polytechnic travel films will be screened on Feb. 21st. The judging of members' films for the annual exhibition will take place on March 7th. The exhibition itself will be held on March 17th, at the King George V Hall, Central Telegraph Building, G.P.O., E.C.1. Two shows are to be given, one at 5.30 p.m., and the other at 8 p.m. Seats may be reserved free of charge on application to W. G. Dear, 30, Canvey Road, Leigh-on-Sea, Essex. Please state for

CLUB REPORTS

(Continued from page 645)

which show tickets are required, and enclose a stamped addressed envelope. Membership of the society is open to Civil Servants only.

Wrexham & District C.S.

(Hon. Sec. : T. P. Williams, 10, Earle St., Wrexham).

Members of the Oswestry C.S. visited the society recently when E. D. Power gave a demonstration of the Pathe Vox projector. Programme included newsreel of events in Oswestry by Mr. Power. Members of Wrexham C.S. are to visit Oswestry for official opening of latter's new theatre and studios.

Scunthorpe C.S.

(Hon. Sec. : H. B. Blaze, 102, Glover Rd., Scunthorpe, Lincs.).

First meeting of this new society was held on Jan. 27th, colour films being shown. It is hoped to produce a film in the summer and further projection evenings, lectures and demonstrations are being arranged. New members welcome.

Venturers F.S.

(Hon. Sec. : F. J. Ind, 39, Swaby Road, Wandsworth, S.W.18).

In Production. *The Wrecker's Back*. Scenario by A. S. Coase. The first fifty feet of this film have been screened and production manager, K. R. Hacker, and director, V. Goodwin, have declared themselves satisfied. *A Tale of Two Cities*, documentary of London and Westminster. Scenario by K. R. Hacker. Visitors will be welcome any Thursday evening at The Battersea Men's Institute, Latchmere Road.

Letters to the Editor

DIRECT POSITIVES FOR TITLES

Sir,—From time to time articles appear regarding the difficulties of shooting printed black and white titles on positive stock so as to get what is called a reversal title, or white on black, in the cheapest and simplest possible method. This method appeals because of the simplicity of getting printed titles and there is no doubt that nothing looks as neat as a title from the press, if it is well centred and in good thick type.

Various suggestions have been put forward regarding special maximum contrast developers, printing on thin paper and then taking a photographic gaslight print in order to shoot this white on black result on reversal films; also shooting the black on white original on to reversal film which can be used as a negative—both somewhat cumbersome and expensive processes.

Your readers may like to know that I have been experimenting and find that a perfectly simple and effective method is to shoot these titles on positive stock (as I use the neg.-pos. system I put the positive film in the camera with the matt side away from the lens), avoid over-development and intensify. Giving the correct exposure I ask the processing station to develop to their normal time and kindly to remove the film just before any veil forms

over the highlights. This keeps them clear. On receiving the film from the processing station I simply intensify it and I find the results are practically equal to white on black originals. I should be interested to hear whether any of your other readers have tried this method, as I have not seen it mentioned.

A simple alternative where the worker uses reversal film is to go to a press where they do photogravure printing and ask them to set titles up and pull them in white ink on black paper. Photogravure printers use this method and the average reader may not know this. The snag about most titling systems is that if you have 30 or 40 titles to do, it involves a very tedious process setting them up letter by letter, and this printing method overcomes these problems.

I have also been experimenting with Kodachrome film and the results may interest your readers. In Kodachrome film the eye looks for some little colour in the titles, and it is not everyone who can afford to shoot these in Kodachrome stock, which is an expensive business. It is possible to classify titles into those which accompany scenes of warm colour and those of cold colour and these can be toned brown and blue respectively.

(Continued on next page)

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Letters to the Editor

(Continued from previous page)

Fortunately, both blue toner and uranium give intensifying action, and provided the processing station is instructed that development should be stopped before the highlights veil, it will be found that comparatively thin black and white results can be toned to very attractive shades. The action is a progressive one and can be stopped at the required point, while if it should be that the highlights are already slightly veiled one has only to clear them with Farmer's Reducer first—washing thoroughly, of course. It would be useful to have dark green tones, but unfortunately green toner has a reducing action; so it is not possible with these titles.

I attach a few odd cuttings to show you the results. (They are most effective—EDITOR). The only snag I have found is that the uranium is apt to give a sort of chemical dust with a spotty effect at times, but perhaps someone can tell me how to get over this. Constant agitation is, of course, necessary with uranium toning, and I use a drum.

S. JEPSON (Chairman).

Amateur Cine Society of India.

DYING INDUSTRIES

Sir,—With reference to the B.F.I.'s request in the article on "Dying Industries" in the February *Amateur Cine World*. I should like to mention one which is not on your list. It is Net Making. I am a lone worker and have only been making films for the past three years but during the Coronation I was at Hastings and, among other shots, I captured a sequence of the craft in what is termed the "Old Town."

The netting industry, like the fishing, is fast dying out in these parts, with the result that my portion of the nets being made, drying, etc., ends on a sort of ironic note: a close up of a board on one of the old houses reading "Garden Nets Sold Here." The film could be carried much further if one could spend longer at Hastings and take in more details of the old fellows boiling and tarring the nets, etc. Another subject which is not mentioned is that of Hopping in Kent. (There have been quite a number of films of hop growing.—EDITOR).

Lastly, I captured something which is seldom seen these days, namely the complete record of roasting an ox on the beach. The opening shots were taken at 6.30 in the morning, and hourly throughout the day until 3.30 at which time the Mayoress of Hastings cut the first portion from the 800lb. joint. The film also features one of the oldest official ox roasters in the country, Mr. Taylor, aged 85, who has, I think, five sons, all of whom were engaged in roasting an ox in different parts of the country on that day.

I am a regular reader of your very valuable magazine and this list of Dying Industries should, I feel, be very useful to film societies and lone workers as well.

Wembley, Mdx.

L. HORNE-NORMAN.

THE "NEVER-PLAN" CONTROVERSY

Sir,—I have been much interested in the "Mr. Never Plan" correspondence and Mr. E.H.B.'s letter in February issue. Does the truth of this matter not lie in a mid-way position between the two extremes? There must be many amateurs like myself who find ample scope in their children, holidays and

immediate surroundings and have neither time nor inclination to go in for elaborately planned productions. As E.H.B. remarks, frequently there is not any opportunity for any preliminary planning and one has just got to take the shots as opportunity and inclination permit.

On the other hand, I agree with the view that the best shots photographically are usually enhanced by intelligent arrangement and careful cutting. It seems to me that if the average amateur trains himself to think as he goes along and snaps at the chance of any continuity shots, he is laying the foundation for a successful film of this type. I must admit that I (and my friends and relations too) have had most pleasure from the films in which there is a measure of continuity, but that is not to say that those "animated snap shot albums," particularly of children and animals, are not in many ways equally attractive. Over-planning, which is obvious in the finished result, seems to me to be worse than under-planning.

W.J.K.A.

The Editor to his Readers

(Continued from page 607)

instead of compiling the usual criticism because of the large numbers of films submitted, but we found it so unsatisfactory that we resolved never to do it again.

We found that some films gained very high marks and yet were not even specially commended. We went over the marks again and could discover nothing wrong with them, which clearly pointed to the conclusion that (a) we had set a wrong value on certain features, i.e., allotted too high a possible total for some and not enough for others and (b) left some features out of the reckoning altogether. If 100 marks are the possible total, who is to say what shall be the possible maximum for editing? 25? How many, then, for continuity? How far does editing overlap continuity? What is the maximum you would set for the theme? 10? 30?

No, accountancy methods are not readily adapted to film criticism. Adjudication is a testing of one's reactions. Does this film hold one's attention throughout? When did interest begin to flag? Why? Has the producer got his message over? If so, how? If not, why not? The whole must be greater than the part.

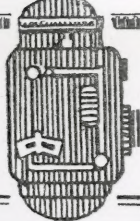
Sorry that there are no reviews of readers' films this month; it has been necessary to devote all the available time to the judging of films for the "Ten Best." THE EDITOR.

New Apparatus (Contd. from page 639)

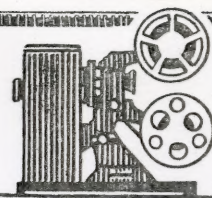
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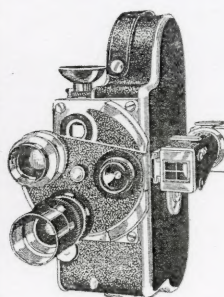
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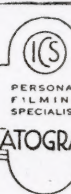
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